

# MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXVI.—NO. 15.

NEW YORK, WEDNESDAY, APRIL 12, 1893.

WHOLE NO. 684.



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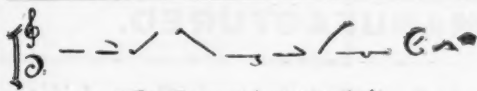
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# The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY,

(INCORPORATED)

19 Union Square W., New York.

ESTABLISHED JANUARY, 1880.

No. 684.

## EDITORS:

MARC A. BLUMENBERG. OTTO FLOERSHEIM.  
JAMES G. HUNEKER. HARRY O. BROWN  
HUGH CRAIG.

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VIENNA, AUSTRIA, IX Schwarzenbergstr. 15.

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American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

NEW YORK, WEDNESDAY, APRIL 12, 1893.

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**R**AFRAEL JOSEFFY will not play with the New York Symphony Orchestra on its spring tour as has been announced. Mr. Joseffy's health is not of the best; hence this announcement. Manager Nolan has engaged Scalchi as soloist in Mr. Joseffy's place.

## WHAT ARE WE COMING TO?

**M**R. MARION CRAWFORD has written a very suggestive little essay, "The Novel; What it is." He defines the novel as a "marketable commodity belonging to the class of intellectual artistic luxuries." As an opera is a novel, story, or drama in music, we may be permitted to use his definition with respect to this form of art. The clause, "marketable commodity," excludes the work of dukes, counts, barons and tutti quanti who hire a hall, pay for an orchestra and engage singers to the delight of everybody except the public. The word "intellectual" will eliminate the mere melodists; the word "artistic" will eliminate the mere compiler, and then "Where are we at?" Mr. Crawford, although he concedes that in Mr. Bellamy's ideal state, novels would be not only unsalable, but unintelligible if not inconceivable, is yet inclined to take an optimistic view, and, as he considers that we live in an emotional age, trusts to emotion to stimulate production.

Mr. Frederic Harrison, however, who has also been discussing this novel, is decidedly pessimistic. What he, too, says of the novel is true, we think, of opera. He thinks that our elaborate culture, our fastidiousness about form, our mechanical system of education check originality and that absorption in material interests, love of comfort, kill it. Then, "we are all

like men under the glamour of some great change impending." This state of expectancy is pleasing enough and does not check enjoyment or science, but diverts profound minds from imaginative work. Although it is absurd to suppose that the end of a century can have any real effect, he cannot help noticing that for the four last '93's there was no living master of first rank in literature universally acknowledged as such. Let us see how this is with opera. In 1893, we have no living master of first rank. Wagner is dead, Verdi is but a survival; where are the coming men? In 1793, the age of Bach and Händel had passed, Gluck died in 1787 and Mozart in 1791; Haydn was writing symphonies; Weber's first opera appeared in 1800, and Cherubini is hardly of the first rank. In 1693 what composer had anything but a local reputation? and in 1593 Palestrina was within a year of his death.

Will there be a renaissance? Harrison thinks not, for modern democracy ends in monotony and lowered vitality, and is adverse to high art. He adds it is useless to try to get out of it. To sail about lakes in swan boats by moonlight, or to play at Robinson Crusoe in Samoa, is as futile as the celebration of the Feast of Tabernacles by putting up some branches in a back yard. The world will be as dull as Mr. W. Watson's "Eloping Angels" found heaven, and we worldlings will have neither the will nor the power to elope. While Harrison sees still a future in science, Mr. Crawford seems to despair of musicians. "Few persons can listen to an average symphony or sonata without noticing the conventionality and artificiality of many parts of the production. This is not due to the instinct of the musician, nor to the taste of the public, but is a distinct survival of a former existence, as much as the caudal appendage or the buttons on the backs of our coats."

## PREFACE TO "WAGNER AND HIS WORKS."

**M**R. H. T. FINCK's two volumes, entitled "Wagner and his Works," will be in the market on April 22. Through the author's courtesy we are enabled to print herewith the preface, which indicates the scope and object of the work. The publishers are Charles Scribner's Sons.

Although only half a century has elapsed since Richard Wagner first became prominent as an operatic composer, it may be safely asserted that more has already been written and printed about him than about any other dramatic author, excepting Shakespeare. To add to this collection two more volumes may seem a rash and superfluous proceeding; but if the reader will take the trouble to compare these volumes with other works on the same subject he will see at a glance that the biographic treasures had been very far from exhausted by my predecessors. There are many short Wagner biographies in the market, written by Tappert, Munker, Pohl, Nohl, Gaspérini, Hueffer, Dannreuther, Kobbé, and others. Several of these are excellent in their way, but they all attempt to present in from 100 to 200 pages, a subject which requires 1,000 pages for adequate treatment.

The only two elaborate biographies are Glasenapp's and Jullien's. Glasenapp having been the first in the field had to do some hard pioneer work, for which he deserves credit. But his treatise exists only in German, and it will probably never be translated, as it is too verbose and contains too many dry details of merely local interest. Nor is it complete; it ends with the "Parsifal" year and gives no account of Wagner's death. The operas, too, are not analyzed; it is simply a biography. Jullien's book is valuable for its numerous portraits, caricatures and other illustrations, as well as for the light it throws on the French episodes in Wagner's life, although in this respect Servièr's "Wagner Jugé en France" is more complete and entertaining. For other than French readers Jullien presents his subject from too Gallic a point of view. Apparently he does not read German, since he gets his views of Wagner's literary and theoretical works at second hand from Grove's Dictionary and other sources, but his greatest blemish is his total inability to understand Wagner's character. This character, owing to peculiar circumstances, was indeed often as difficult to understand as the "Art Work of the Future" itself. But in the case of a man who has so many enemies as Wagner had it is the duty of a biographer to carefully verify all statements and not to accept as gospel truth stories manufactured by hostile newspapers. Wagner's personality, as presented by Jullien, is as much of a caricature as any of the pictures in his book.

While Jullien misrepresents his character, the other biographers, including Glasenapp, have very little to say about it, devoting themselves chiefly to his writings, musical and literary. It is indeed only since the appearance of all the biographies here mentioned that an opportunity has been given us to see the real Wagner. The three volumes of letters to Liszt, Uhlig, Fischer and Heine have thrown a flood of light on his personality, and my cordial

thanks are due to the publishers for permission to make use of this invaluable source of information regarding the most important creative period in Wagner's life, the years of his exile. I also wish to thank Messrs. Longmans, Green & Co. for permission to quote from the interesting new material, including forty Wagner letters, contained in Prager's "Wagner as I Knew Him;" and Mr. Theodore Thomas for kindly placing at my disposal all the correspondence relating to the "Centennial March." Of other new sources of information I must mention the fifteen letters to Mrs. Wille, printed in the "Rundschau" in 1887—letters which bring the most romantic episode in Wagner's life—his friendship with King Ludwig—vividly before our eyes; and Oesterlein's monumental "Wagner Katalog" in three volumes, containing references to about 30,000 letters and other documents bearing on Wagner and his friends and artists—a work which immensely facilitated my researches in German libraries. Personally I am indebted to Mr. Oesterlein for placing the treasures of his museum, including some valuable manuscripts, at my disposal at a considerable sacrifice of his time.

I think I may safely say that I am indebted to previous biographers for less than one-twentieth part of the material contained in these two volumes; all the rest is based on my personal experiences, on Wagner's own autobiographic writings and other original documents, including a collection of Wagneriana, which I began seventeen years ago, and which I have found of great use, especially in the chapters relating to the critics. Some readers may think that too much space has been devoted to these hostile criticisms, and that some of the quotations are cruel, inasmuch as the writers have since become partial or complete converts. I have indeed mercilessly quoted their own words, but the cruelty is not mine. These critics are self-impaled; they helped to make Wagnerian history, and I, as veracious historian, am bound to chronicle the facts. Besides, these men had no end of fun in ridiculing Wagner and his admirers in former years; now that the tide has turned, have we not a right to a little fun at their expense? The comicality of these criticisms will, like good wine, still further improve with age; and these opinions have also a serious value as contributions to the history of aesthetic taste. Schiller once suggested that hundreds of similar criticisms on him and Goethe should be collected for such a purpose.

As regards the plan of this book, I have endeavored to avoid what might be called the chronological mosaic style of biography, which consists in presenting the facts in loose connection in the year and month they occurred in. The arrangement here adopted of presenting the various phases of Wagner's history, activity and personality in pictures complete in themselves without neglecting the main chronological divisions will, I hope, commend itself to the reader. This method is facilitated by the roving life Wagner led, the constant changes of residence from Dresden to Paris, to London, Vienna, Venice, Zürich, Lucerne, &c., which add so much to the interest of his career. The frequent subdivisions into chapters and sub-chapters make it easy for readers who care only for the biography to skip the other parts. But Wagner the man was so thoroughly identified with Wagner the artist that a complete biography had to include a consideration of his works too.

## AN INTERESTING NOVELTY.

**T**HE Paris correspondent of the London "Musical News" sends that journal an interesting account of the recent first performance of Vincent d'Indy's "Le Chant de La Cloche." Here it is:

This légende dramatique, words and music by Vincent d'Indy, was given at the Lamoureux concert of Sunday last. The work was first produced in 1885, when it created some sensation, being indeed "crowned" at the concours de la ville de Paris in that year; but it afterward fell into neglect till Lamoureux, a conductor of enlightened taste and wide sympathies, again brought it forward. Numerous rehearsals were held under the dual direction of the composer and the conductor. The chorus and orchestra gave a very fine performance of the work.

The légende is divided into a prologue and seven tableaux—the last two forming an epilogue—and give good opportunities for contrasted effects. The poem concerns itself with the life of one Wilhelm, a bell founder, and each scene is merely a selected incident with apparently no attempt at narrative continuity. Thus we gather that Wilhelm loves Lénore, but one does not know that his fiancée is dead until she appears to him in a vision. Wilhelm also leads his townsmen in their resistance of an attack by highwaymen, but nothing comes of it; he is all his life constructing a huge bell, which seems to cause him much agony of mind—one does not learn why—and it is announced that he is dead as the bell is about to be set in motion. Whereupon it begins to swing of itself, "as if animated by supernatural life."

Wilhelm's death seems as motiveless, dramatically, as the rest of the incidents. But after all a nice dramatic consistency is not necessary in works of this kind; the poet was well within his artistic right in simply providing himself with material for a series of musical illustrations. He preserved a balance of interest between chorus and soloists,

and so arranged his scenes as to give scope for varied musical treatment. Granted an absence of absurdities, and granted good lines, little more is required.

The merit of the music is the astonishing boldness and success of its orchestration. In this respect it is quite remarkable. Mr. d'Indy is evidently a follower primarily of Berlioz. His method, or rather instinct of scoring is very similar to that master's in its grasp of the expressive capabilities of each individual instrument, and in the aptness of his choice. "The Vision," though not new, is a most impressive piece of color, and "the Fire," with its whirling violin passages, works up to an exciting climax. But bells are the composer's specialty. He has several successful imitations of these, *e. g.*, where a low F sharp on the piano and horn is quickly followed by the minor seventh above on the flute; and again where four players vigorously strike as many tam-tams.

D'Indy reminds one of an inferior Berlioz even more in his limitations than in his attainments. So long as the interest is purely pictorial, which in "Le Chant de la Cloche" is mostly the case, he is vivid, suggestive, and altogether at his best; the weakness of his construction, the crudity of his harmony and the hollowness of his choral writing pass unnoticed, or at least unresented, in the force and variety of his orchestration. But when a human emotion, void of anything which appeals through the eye or the ear to the imagination, calls for expression, these defects become painfully obvious. The music is uninteresting, flat, and where not entirely tame, rather ugly.

The composer does not bear the fetters of musical expression lightly, like Berlioz; he has no structural facility; one feels that the music has, with infinite pain and admirable industry, been written up to a preconceived orchestral combination, again like Berlioz. Where pure emotional music, as apart from color, is required, the composer has nothing to give but an unprofitable filling up of paper. He has none of Berlioz' gift of happy tune. There is, indeed, not one striking tune in the whole work, and only one striking phrase, which is unfortunately suggestive of the "Walkürenritt." D'Indy's saving grace is his sense of picturesque effect, which is so great as to far outweigh all defects, and to make the piece a most interesting product of the young French school.

The Lamoureux orchestra is wonderful. Even the Vienna Hofopernorchestra, rejoicing in Sunday's Philharmonic concert as a relief from the well worn series of subscription operas, could scarcely play with greater precision, with more delicious gradations of expression, than did Lamoureux' band of players on Sunday. The purity of tone of the woodwind, the absolute accuracy of the horns, and the fire and delicacy of the strings were specially remarkable. Lamoureux held the whole orchestra in a quiet grasp which recalled Richter. He is a born conductor and has done much to widen Parisian taste, too apt to be exclusive. Gibert, of the Opéra Comique, sang the music allotted to "Wilhelm" with great spirit.

#### COSIMA WAGNER.

JOHN P. JACKSON contributed the following information about Cosima Wagner, who now lies stricken with apoplexy at Munich, in last Monday's "Recorder":

"When I was in Bayreuth, in 1876," says the author of "The Bayreuth of Wagner," published by the Seidl Society a few years ago, "Villa Wahnfried was filled with the glad laughter of children—four girls and a boy, ranging from four to fifteen or sixteen years of age—Senta, Elisabeth, Eva, Isolde and the little Siegfried. The latter only was Wagner's own child.

"Mrs. Wagner bore a striking resemblance to her father, Franz List, without whose devotion and assistance, which were given before King Ludwig's, the composer would perhaps never have had the courage to proceed with the musical composition of 'The Ring of the Nibelung,' and it is sure that without the splendid support given to him by Cosima he would have wearied in his herculean task and have sunk under the burden he imposed upon himself.

"Cosima Wagner was a woman of great intellectual force. She was not only wife to Wagner, but his most ardent admirer, supporter and worshipper. For many years before his death she was of great assistance to the poet-composer, transacting most of his business, attending to his correspondence, receiving his visitors and taking care that he should not be unnecessarily disturbed in his artistic life. And in return Wagner idolized her.

"A writer from Bayreuth said two years ago: 'The woman whose hand I grasped—so lofty, calm, marvelously winsome, imperious and passive, and so supremely loyal to her husband—converted all enemies to friends. Her shining faith in the dead master's deification and in her own final reunion with him would transform the whole world to Wagnerian disciples could it be brought within her influence. This one woman was necessary as life itself to the complete development of Wagner's purpose to create for the world an absolutely new standard in lyric music.'

"Probably now sixty years of age Mrs. Cosima is a head taller than was the poet-composer. Quaint and odd in dress, spare and gaunt in figure, the startling effect was

heightened by the longest and scrawniest neck ever connected with woman's head and frame. She is as sallow as her venerable father. Deep but phenomenally bright and piercing eyes gleam out under heavy brows. Her nose is long and hawked. There never lived so homely and yet so fascinating a man as was Liszt. Cosima Wagner is his prototype in woman.

"I believe her to be what Wagner ever insisted she was—the most intellectual woman in Germany. Not this alone. Her intellectuality was even surpassed by her matchless devotion. It did not make her his enemy. It made her make him. No flattery ever tempted her into the weakness of vanity regarding her own majestic part in what the world got from Wagner. Hence, and because of this royal abnegation only, she must ever be known as luminously as he. He would not have gained immortality without just that power from her and just that abnegation which devoutly holds to this hour.

"'No, the world is wrong,' she said. 'It was all his mighty genius. I could help but little.' Then, with great spirit, this remarkable assertion: 'It is the eternal principle that the male shall create; that the female shall nur-



COSIMA WAGNER.

(From a picture taken in 1880.)

ture.' Few women ever created. They were derelicts, wandering forces, when so striving. Had these known the master power of mated genius in man their contribution to the world's good would have been infinitely greater.

"Cosima Wagner not only gave her own magnificent powers to Wagner, but she made Liszt his endless and all powerful slave. These two tremendous forces, with access to a king's treasury, gave him power to realize his idea fully—a fortune no composer before him had ever possessed."

Mrs. Wagner was originally the wife of Hans von Bülow, the famous pianist and conductor, by whom she had four children. When Wagner went to live at Munich at the invitation of King Ludwig of Bavaria, he found in her what might properly be called his affinity. She had already had all her children named after the heroines of Wagner's operas—Senta, Elisabeth, Eva and Isolde, and became devoted to him heart and soul. For a time she acted as his secretary, and finally Von Bülow consented to a divorce, knowing well that his wife was no longer his own. Some letters written by Wagner from Lucerne, published by Praeger, are interesting in this regard. July, 1870, he wrote:

"You will, no doubt, be angry with me when you hear that I am to marry Bülow's wife, who is to become a convert in order to be divorced.

We have the honor to announce our marriage, which took place on August 25 of this year, at the Protestant Church of Lucerne.

August 25, 1870.

Lucerne, Nov. 11, 1870.—My house is full of children, the children of my wife; but, besides, there blooms for me a splendid son, strong and beautiful, whom I dare to call Siegfried Richard Wagner. Now think what I must feel when this happiness has at last fallen to my share. I am fifty-seven years old.

Since Wagner's death at Venice ten years ago last February Cosima Wagner has managed the Bayreuth festivals with success, though her influence of late years was detrimental to spontaneity of artistic work. She will be succeeded in the rulership of the Wagnerian kingdom in Bayreuth by Siegfried Wagner, the composer's only son, who is said to bear a striking resemblance to his dead father.

#### VERDI'S "FALSTAFF."

PHILIP HALE contributes a timely review to the current issue of "The Music Review." Here it is:

"Falstaff" was not an unknown figure in opera before Verdi set his deeds in music. There are operas, nearly all of them forgotten, called after him, or named "The Merry Wives of Windsor," "The Youth of Henry V." or "Henry IV.," in which fat Jack enters and dominates the scene. Of all these operas the one by Nicolai alone flourishes.

Verdi's lyrical comedy, first produced at the Scala, Milan, February 9. of this year, is a musical setting of a text by Arrigo Boito. This text follows "The Merry Wives of Windsor," of Shakespeare, although it contains excerpts from "Henry IV.," "Nannetta" ("Sweet Anne Page") is in the libretto the daughter of "Mrs. Ford." The episode the comedy in which "Falstaff" escapes, disguised as an old woman, does not appear in the opera. It may be said

at once that the libretto seems to be a masterpiece. I say "seems," for a final judgment is impossible without a knowledge of the effect of the text when it is spoken or sung on the stage, with the scenic accessories and action. But the action seems spirited, the characters are sharply drawn, there is an all pervading spirit of poetry, and the pronounced individuality of Boito accentuates without distracting.

And pray what shall be said of an opera by such a man as Verdi when the opinion can only be based on an examination of the arrangement for voice and piano? The handsomely printed volume of 474 pages published by Ricordi gives but a faint idea of any possible charm or dramatic effect of the instrumentation. The very character of the work demands imperatively a knowledge of its public and effective performance. The art of the actor may best show fully the intention of the composer.

It is impossible, however, even at such a disadvantage, to refrain from wondering at the vigor of the mind of Verdi. Here is a man who is nearly eighty years of age. His first opera appeared in 1839, and since then he has added twenty-six to the list of his dramatic works. Acknowledged master of tragic intensity, in his old age he turns to comedy. It was said of him that he was deficient in lightness, that his men and women were constantly the tragic mask, that a gay scene, as in the first act of "Rigoletto," was like dancing over a volcano; he was accused in a word of lacking grace, daintiness and refined distinction. But the old man has shown in "Falstaff" a versatility that is Shakespearean. The younger members of the modern Italian school too often exhaust all dramatic means to express a simple thought, as for instance Mascagni in "L'Amico Fritz." Verdi, the greatest of operatic composers now living, and also the greatest of operatic composers in intense and irresistible passion, turns to simplicity as the fitting vehicle of musical thought in comedy.

There is no overture. The curtain rises with the fourth measure. The first act is divided into two scenes; in the first "Falstaff" quarrels with "Caius," "Bardolph" and "Pistol." He laughs at the idea of "honor entertained by his followers," and dreams of money that will come from the fancied affection of the "Merry Wives." In the second scene the "Wives" read "Falstaff's" letters and "Ford" is acquainted by the men with "Falstaff's" amatory plans.

The second act, in two scenes, deals with "Ford's" interview with "Falstaff" and the episode of the escape in a basket of foul linen. The third act in two scenes tells of the appointment at Herne's Oak, and the meeting there, with its disappointments, punishments and rewards. All through the opera the mutual love of "Fenton" and "Nannetta" is treated tenderly by poet and musician.

Let us record superficial impressions. And first, although there is a wealth of vocal and instrumental melody, there are few numbers that would make an effect if they were transferred to the concert hall; perhaps the only ones are the air of "Nannetta," with unseen chorus, and "Fenton's" air. Indeed there are very few "numbers" in the conventional sense of the word. The music flows continuously with the action. A singer does not enter for the express purpose of singing a song; the singers do not meet deliberately for a concerted number. Whenever well defined and rounded melody is given to a singer, it is for the purpose of enhancing the effect, as in the exquisite measures sung by "Ford," when, disguised as "Fontana," he tells "Falstaff" of the charms of his own wife, "Alice": "C'è a Windsor una dama."

But it must not, therefore, be thought that the work is wanting in melody; on the contrary, the spontaneity, the charming fragrance, and the rollicking fun of the tunes would honor a young composer and make him famous; in the case of a man of eighty years they seem incredible. Melody crops out in even unexpected instances. The orchestra laughs with the comedians and with the audience. What can be more delightful for instance than the tripping instrumental movement that accompanies the return of "Falstaff" after the impassioned, superb soliloquy of the disguised "Ford"!

On the other hand there is no trace of the Wagnerian theory of endless melody, although Verdi has undoubtedly studied the musical methods of Wagner, the musician. Some have discovered "typical motives." It is true that certain phrases are used occasionally with the appearance of certain characters, a procedure employed by Grétry, Auber, Halévy and others. These motives, however, are not used by Verdi in Wagnerian fashion. There are two musicians that are irresistibly brought to mind by turning over the pages of "Falstaff": one is Mozart, the other is Verdi himself.

It may here be said that the melody given to the lovers is not the passionate melody of Verdi's earlier operas; it is the melody that fits the action of the comedians; it is sweet and tender, full of perfume, and shy. In such episodes as in passages of burlesque or sparkling comedy, Verdi's touch is sure and discriminating. There is no misuse of the grand style.

The opera is even more remarkable from the harmonic, from the rhythmical standpoint. Take for instance the wonderful succession of chords that accompany the midnight bell, as "Falstaff" counts the strokes. Or take the en-



trancing harmonies that accompany the duet of "Nannetta" and "Fenton," "Labbra di foco." But it would be a heavy task to even record the instances that swarm in these fresh pages. Furthermore, both rhythm and harmony aid greatly in the characterization. The chattering women sing delightfully together, but in comparatively simple harmony. When there is a scene of subtlety, such as that between "Ford" and "Falstaff," the harmony and the rhythm are more involved; and at times in the painting of character the brush gives way to the palette knife.

The recitative is often arioso, and it is constantly relieved and embellished by the interesting accompaniment, which, while it is not a mere accompaniment, does not drive the voice from its proper place.

Of the orchestral effects of strange devices or delightful combinations little can be judged from the piano arrangement. We must all for the present rely upon the evidence of the more fortunate, and this evidence is so far unanimous in declaring "Falstaff" a masterpiece, if not, as some cry out, the crowning glory of an honored life.

This fact, however, is clearly revealed by even a superficial examination: that although "Falstaff" was written in a nervous time, during the last years of a dying century, the music of Verdi is sane, sincere and eminently healthy. It is free from affectation or morbidness of every kind. The laugh is hearty and there is no trace of the *sardonius risus*. The love making is not akin to the amorous regret of old age; it is full of the dreamy tenderness and blushing hope of youth. In the expression of the comedy Verdi made full use of the modern means, but the spirit in which he used them was the serene spirit that accepts and rejects, and above all knows that the art of arts is simplicity. Verdi has grown constantly during the fifty years or more of composition. An old man, he now combines the knowledge and strength of vigorous manhood with the aspirations, the longings, the enthusiasm of glowing Italian youth.

### Delibes and "Kassya."

MR. H. MORENO has contributed to the "Ménestrel" a very sympathetic notice of the posthumous work of his lamented friend. Delibes, he tells us, was never a rapid writer. He loved to toy with his work, lay it down and take it up, revise and retouch it; he was never satisfied; yet he did like to take his ease and to go into society. In addition he had his class at the Conservatory and his duties at the Institute, into both of which he threw his whole heart. He had little time to write, and chiefly took his hours for labor at night. The production of "Kassya" was slow, owing to the delay of the librettists, who began their work late and sent it in piecemeal, so Delibes had often to stop for want of copy. The work was begun in 1886, and not finished till he wrote on the last page "End of 'Kassya,' June 1, 1890, 2 o'clock A. M." He at once began the task of orchestration, and completed it up to the first third of the second act. His pen stopped with the words "Ma besogne s'achève \* \* \*," and next day, January 17, 1891, he died in the very prime of life. The rest of the orchestration was done by his friend Massenet, with such success that no line of demarcation can be drawn between the two parts. Massenet also carried out Delibes' idea of turning the prose dialogue between the numbers into recitative; in this he has used with great skill Delibes' themes.

But at the rehearsals Delibes was missed. No one could replace him there. His written score does not give always the true idea; half the charm of his melodies is in the execution. There must be rhythm but no rigidity. There must be clearness, freedom and imagination, no mere drill-master business. Hence, could he have been present at the performance the first night, at the Opéra Comique, he, perhaps, would not have been perfectly satisfied with the results. "It seems to us," writes Mr. Moreno, "that in the first scene the chorus of drinkers was taken too softly, and the charming aubade 'Cyrille, ouvre la porte' too quick. The two choruses were not clearly separated from each other; the air of 'Cyrille,' one of the most charming inspirations in the work, required to be sung with caresses in the voice, and Gibert had no caresses in his, although he showed effective power and force in other parts. The chorus of Jew dealers was not given with point, or the mazurka with entrain. The best pieces in this act were the duo of the meeting, the Gypsy's prophecy, the Christmas carol, and the lovely phrase 'Salut, fleur d'occident.' In the second act Soulaçoix ('Count de Zevalé') sang with talent; Mrs. de Nuovina's voice could not do justice to the Slavonic song, but she displayed expression and intelligence in the following duo. The scene between the 'Sergeant' and 'Cyrille' was irresistible when given with the delicacy and humor of Delibes himself, but on the stage the effect was null. Then come the orgies of the nobles, 'Kassya's' complaints and her fall, a series of scenes excellently rendered by Mrs. de Nuovina and Mr. Soulaçoix.

The third act opens with an entr'acte (a snow storm), then a chorus for female voices and a "Swallow" song, with delicate arabesques for the violins *en sourdine*, well sung by Miss Simonnet. The finale of the insurrection was disappointing, owing to the stage management, which had not even a bell in the wings to sound the tocsin. The whole scene,

if correctly done, is superb from first to last. The fourth act begins with a bright polonaise and some ballet airs of gypsy color, but with a new, exquisite flavor. Mrs. de Nuovina sang a kind of volkslied (Dumka) in a most pleasing style. The rest of the act is the attack on the castle, the duo between "Kassya" and "Cyrille," which roused the enthusiasm of the house, and the touching death of the heroine, with the repetition of the Gypsy's prophecy.

The work is interesting, the ideas abundant, the form very French. It did not always appear as it ought, with an execution not exempt from reproach. But could anything better be done without the author in person? The subject, taken from Sacher Masoch's works suited Delibes admirably, and he had been smitten with it after his travels through Bohemia, Hungary and Galicia. The drinking scenes, the processions of Jews and gypsies at Christmas, the forced conscription, the orgies of the nobles, the gypsy dances, the peasant revolts, the attack on the castles, are all united by a sort of dramatic action full of motion and violence. This was what Delibes wanted, and the librettists have carried out his wish.

The début of Mrs. de Nuovina, from the Théâtre de la Monnaie, was an attraction. The composer chose her to create "Kassya," and she possesses the strange type suitable to such a complex rôle, with its feline coquetry, ambitions, moments of real passion and of base treachery, the rôle, too, of a woman capable of a tragic death when she feels that she is no longer loved. Mrs. de Nuovina is an intelligent actress; her voice is more adapted to the dramatic side of the character than to the coquettish and caressing. Her great success was in the final duo. The same account can be given of Mr. Gibert; he has more force than grace. In the rôle of "Sonia," which is not much developed, Miss Simonnet showed charm and emotion, and was applauded loudly after the "Swallow" song. But why was she dressed en Napolitaine?

The orchestra did its duty under the direction of Mr. Danbé. It was too weak in strings, and would be better for the addition of five or six good violinists.

So far H. Moreno respecting his late friend's last work. His notice is written with sympathy and appreciation; but we think his real judgment can be read between the lines.

### Another Leschetizky Letter.

VIENNA, March 9, 1893.

AS Leschetizky and his methods have been a topic of considerable interest of late I have ventured to augment it by writing of him as we, his pupils here, know him. Although I have studied with him but a comparatively short time, I have nevertheless learned to realize his greatness as a teacher and pianist as thoroughly as any pupil of years' standing, and I only wish that those people who have been denouncing him could be present at one of the Wednesday evening classes. These classes are revelations in piano teaching and piano playing, and are a liberal musical education in themselves. The playing is done by the pupils, and embraces every branch of piano music; one hears everything from a Czerny etude to Beethoven's op. 111.

It is no small ordeal to play under such circumstances—for there is no such critical audience as a lot of students—but the quality of the criticism is largely tempered by Leschetizky's humor. The performance is really a lesson, for Leschetizky keeps up a running string of criticism, salutary but scarcely soothing, and frequently has passages repeated until he is suited. There are perhaps three or four who escape. This in virtue of their great abilities. Of these a small boy of twelve years, Mark Hamburg by name, easily comes first; he is a born virtuoso, and Leschetizky has great hopes of him, and says that he will astonish Europe some day. He has been a "Wunderkind" since his infancy, but has outgrown that period and arrived at the dignity of an artist. One does not know at what to marvel most, his tremendous virtuosity or his extremely musical interpretation.

There are several "Wunderkinder" among the pupils, and it is most discouraging to hear these children play things well which they have learned in a week. There is a small composer of nine years, who has played his own compositions at the class, and who is able to read and transpose at sight, and another, a girl of ten, who recently played Mozart's A minor rondo and Schumann's "Vogel als Prophet" without a slip. These two children lately played some compositions of Fischeff for two pianos so flawlessly as to be above all criticism.

The Baron Franchetti, composer of "Asrael" and "Christoforo Colombo," is another pupil who usually gets through without adverse criticism, but these are the brilliant exceptions.

Those whom Leschetizky has to criticize he never spares, and it is from them we learn the most. He is extremely witty and often holds the poor pupil up to ridicule—but always so good naturedly that the victim has perforce to join in the general laugh at his own expense. Very often Leschetizky plays parts and sometimes even the whole of the composition the pupil has been struggling with, and it is then we realize what it is and should be. That he never plays in public is the greatest possible loss to the musical world, for certainly he is only equaled by Rubinstein.

Personally and socially he is delightful, as I have had occasion to learn. After the class he usually invites some of the pupils who have played to remain to supper, and the last time I was one of the elect, and my head hasn't recovered its normal size yet. That last remark looks a trifle suspicious, but it has nothing at all to do with the effects of the supper, merely relates to the honor of the invitation, which has made me superior to my fellow creatures in my own estimation. Leschetizky is a charming host, and was witty and entertaining to a degree. The company was very cosmopolitan, and English, French, German, Russian and Polish were indiscriminately spoken.

Annette Essipoff, who is now in Paris, played twice at the class last month—the Brahms' variations on a Händel theme and the Grieg concerto, which she has since played with so much success in Paris. She is a splendid artist, and does the most tremendous things with an ease and confidence that are astonishing. That as a teacher of piano playing Leschetizky has no equal is certainly evidenced by his pupils. The results of the much abused "method" are incalculable, and have produced the best piano playing I have heard in Vienna, or in Europe for that matter, excepting always Rubinstein's.

MARY P. KIMBALL.

### A Champion for the Piano.

(Continued.)

DR. W. MASON, who has laid down his methods of "Touch and Technique" in four volumes, has declared Beethoven's sonatas and concertos for the piano "unklaviermaessig," with other words, "not piano suited," not "finger fitted." Mr. Matthews, of Chicago—who is to Dr. Mason (if I can compare the latter, at least in this one respect, with the rare Sam Johnson), a sort of "Boswell"—has echoed him from the interior. This Mason's "Touch and Technique" is, like all American compositions, good or bad, "eo ipso," largely patronized and used by American piano teachers—a natural, national feeling; of course no other interested motive. It is likewise being widely propagated by the untiring efforts and ceaseless advertisements of the "Etude," of Philadelphia, published by the publisher of Mason's "Touch and Technique."

With a keen eye to this chance, the publisher of the "Etude" and Mason's "Touch and Technique" advertises his publications in his journal; indeed it almost seems as if Mr. Matthews were on the editing staff solely for that very purpose, for—like the advertisements of some patented quack medicine, beginning with some far fetched, sensational and attractive object in order to trap people into reading them, and ending by recommending the use of the medicine—so, no matter what Mr. Matthews writes in the "Etude"; "be it an article, or 'Letters to Teachers,' or 'Questions and Answers' (which, if not always true, at all events are badly invented; so much so that the "Musical News," of London, once severely criticised and ridiculed them), the refrain invariably is: "Use Mason's 'Touch and Technic,' the greatest work of its kind extant, compiled by the 'Grace of God.' Old Cato finished all his orations, no matter what their object, with 'ceterum censeo Carthaginem esse delendam!' Sound, national patriotism, too; down with Leipzig. Berlin, Germany and all Europe in piano matters!

Discard all etudes and exercises, such as Czerny, Cramer, Clementi and "id omne genus." The "Etude des Etudes" in Mason's "Touch and Technique," use Raff's "La Fileuse"—the most wonderful piece ever written as an etude in disguise—and M.'s "T. and T.," M.'s "T. and T." is the most important contribution to piano playing that has been made in the last half century, not only in America, but in the whole world. Besides the four volumes of Mason all the other books of technic are incomplete, one sided and unproductive; Mason covers the whole ground ("Etude"). Such and similar is Mr. M.'s harangue and "Marktschreier" réclame. "Allah Mason is great and Matthews Mahomet is his prophet!" Have I any animosity against the man? Musically, yes; personally, no; he has never been able to do me any serious harm. I do not read his writings in the "Etude" any longer, more for the above stated reason, than because they seem to me to contain for the most part nothing but commonplaces, platitudes or plagiarism. I used to wonder how he got in his "studies in phrasing" pieces the same V-like mark for breaking off a phrase and starting another with a fresh touch, upon which I had decided for this and other purposes many years ago, and which I thought could only be found in the sheet music of the several hundred pupils whom I have been teaching, but, dear, oh me, this is a small matter; everyone is welcome to this and more, besides great geniuses strike sometimes upon the same idea.

I used to feel compassion upon Mr. Matthews, seeing how the good gentleman must and will write and talk at all hazards, always and everywhere; and now recently he has exploded with the issue of a new magazine, "Music," edited by himself in the "Interior," and a copy wafted hither to me by a strong Western breeze, I suppose, for I never ordered it; this magazine is, no doubt, intended to be as formidable a settler of musico-aesthetic views as, according to Matthews, Mason's "Touch and Technique"

threatens to be of all other methods. But I confess, when Mr. Matthews in one of his tirades about the merits of the Mason system, speaking of the touch from a flexible wrist in which the hand moves as "on a hinge," made the audacious and puerile remark: "No artist uses this touch." I felt annihilated, because for certain emergencies I use and teach that very touch, and, therefore, according to Matthews I am no artist!

In my simple, rusticated mind, living in the "wilderness of Virginia"—as the Pittsburg "Dispatch" says I do,—I had imagined that an artist might, if he chose, use almost any touch for producing desired effects. (Query: "Does the artist make the touch or the touch make the artist?") Was it Chopin who once touched a key with his nose in a bet about a seemingly impossible reach with Liszt, whose span of hand was half a yard? Then—according to this verdict of Matthews Boswell—the rare W. Mason was no artist either up to 1878, when the first edition of "Touch and Technique" was published by O. Ditson & Co., Boston, in which (see section 29, page 20) he elaborately explains and recommends that very hand touch. That edition was moderate in its tendencies compared with the one published by Th. Presser, Philadelphia, and not so bad, with the exception of some radically wrong principles of rhythm, and that absurd touch, viz., clawing the keys and then violently shutting the fist; a pianist,

Will you believe it if I assure you that after a most conscientious examination into the Mason's "Touch and Technique" I find absolutely nothing new or novel in it; but every single item known to me and taught to me (from 1858 to 1868 by Kufferath and Hiller, the only two teachers I ever had), either to avoid or to practice, was pointed out to me either as a vice or a virtue, as a cliff, dangerous to approach, or fair water to steer in. Yet such is the case. Do not misunderstand me; I am far from believing the "in verba magistri jurare." I believe that after a certain maturity we ourselves are our best own teachers. Strictest economy of motion was enjoined on me; none permitted which not directly or indirectly effected the tone (whether all the "hocus pocus," the affectation and by-play and extraordinary motions of pianists improve or help the tone you will easily find out by closing your eyes in listening to them).

Yet, already for years, I move my elbows, the arms hanging down loosely in the shoulders away from the flanks, for at least the distance of an octave and a half, keeping the hands (with finger tips close to the black keys) absolutely parallel with the keys everywhere, except in the highest treble or lowest bass; and I have made a great many other, what I consider, improvements and alterations in playing—not one however, different in the spirit from my early education—for my own use and the benefit of my

acquire the true sensation and understanding of metrical rhythm.

The principles underlying rhythm have always been of deepest interest to me, and I have made them a special study by closely investigating the works of the great masters. Parts of the results thus arrived at I have published in an essay, "Proper Rhythm in Interpretation," which appeared last June in THE MUSICAL COURIER. I beg to refer to this article now; I said that it appeared, to me that quantity and quality of tones are inseparable from, and dependent upon, each other; that, occurring among shorter values the longer one, as a rule, attracts the emphasis—of course in proportion to shading, &c. I distinguished between metrical or grammatical accent, peculiar to each kind of time measure, and fancy, or emotional, or phrasing accent—call it what your like—which may, or may not be emphasis.

In Mason's example No. 21, p. 16, the accent, as marked by him might occur as one of the last named kind anywhere in a  $\frac{3}{4}$  or  $\frac{2}{4}$  measure; but it would be emphasis. Moreover, emphasis superadded to metrical accent "swallowing up," so to say, the sub-accentuation, which is preposterous in a mechanical exercise; hardly admissible in such etudes as L. Koehler's, which, however, always admit of and suggest proper metrical accent and sub-accentuation.

The image contains several lines of musical notation. The first line shows a 2/4 time signature with a melody. It is labeled '(wrong.)' and '(right.)' with 'or' between them. The second line shows a 3/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The third line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The fourth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The fifth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The sixth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The seventh line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The eighth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The ninth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The tenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The eleventh line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The twelfth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The thirteenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The fourteenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The fifteenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The sixteenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The seventeenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The eighteenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The nineteenth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'. The twentieth line shows a 4/4 time signature with a melody, labeled '(wrong.)', '(right.)', and 'etc.'.

careful of his pure finger action, independent from the palm of his hand, must be literally open handed, ought to avoid closing the hands, as all exertions with closed hands are liable to develop "knuckles," such as rowing, writing, &c. (what a blessing if some of them left off writing, mindful of "shoemaker stick to thy last!")

These blunders in the first edition, however, are perhaps partly Mr. Hoadley's fault, who then had associated his fingers in the pie, like Mr. Matthews now. "No artist uses this touch!" What a crusher for Scharwenka, whom, a hero worshipper as I am, I had always considered an artist and a hero for risking to set up an international conservatory against the innumerable national ones, who, as you all know, (and haven't you called him the "harmonious blacksmith?") and, as I know from some of his pupils, teaches for touch, where a slur or phrase ends staccato and another begins legato, to throw the hand off from the staccato on the wrist, and after a momentary suspense in that position to allow it to descend legato, with the cushions of the finger tips on the next tone or chord; in fact, when I teach this touch I have been in the habit of calling it the "Scharwenka touch." How crushed and small must those piano virtuosos abroad feel, for instance, Rubinstein and others, should, perchance, by that strong westerly breeze or by any other chance, Mr. Matthews' verdict reach their eyes or ears, who have only had the limited educational advantages which the old country affords and who have acquired among other old-fashioned technic that inartistic touch.

After some reflection I comforted myself with the thought that Mr. M. must be mistaken about that "no artist," &c.; that he, poor fellow, is perhaps also afflicted with partial blindness and deafness and a slow intellect, so that he cannot discern, when a Paderewski plays, whether he uses his hand moving on the wrist, or the fore arm on the elbow joint, or whole arm from the shoulder blade; whether he touches the pedals with his foot from the ankle, or from the knee joint, or from the hip bone, and what for, and why? "Oh, Matthews, thou dost not know all our artist tricks quite yet, and if thou talkest too much peradventure thou mightst talk nonsense. Didst thou ever suspect that these visiting artists from abroad, coming here for fame, fun and funds, wish to please everybody, and—what is it to them?—not only use their own home touch and technic, but also all the American mannerisms to boot, so as to propitiate favor and likewise, before saying 'Ta ta?'"

pupils; but then I do not pretend to have invented anything new or novel; or to possess the only reliable method; or because of these pedagogics and matters of mechanism, to be a musician, "by the grace of God;" and if I should ever set down my knowledge in a system, I would not call it or limit it to a "Touch and Technique," but call it "The Art of Piano playing."

It would lead too far, nor is it my object here to criticise in detail Mason and Matthews' "Touch and Technique" in four volumes. Suffice it to say that I find this late edition in many points inconsistent with and contradictory to the first edition, already mentioned. As to the errors in rhythm alluded to above, let me show one for all, page 16, No. 21 (O. Ditson Ed.). Here we find a  $\frac{3}{4}$  time measure and eight-sixteenths with one accent and that on the first written in a measure or bar. Such as it stands it is, however, not a  $\frac{3}{4}$  but a  $\frac{1}{2}$  time measure; because, although in arithmetic  $\frac{3}{4}$  are equal to  $\frac{1}{2}$ , in music the  $\frac{3}{4}$  rhythm is not the same as the  $\frac{1}{2}$  rhythm, nor is the  $\frac{3}{4}$  rhythm the same as  $\frac{1}{2}$  rhythm, except in the accidental, conventional dance rhythm of the polka. Time measure is a dead letter on the note paper. By the proper metrical accent it becomes audible and marked as a rhythm. When a time measure is set down as one of quarters (2, 3, 4 or 6), then the unit of sub-accentuation, or grouping, is one quarter. The following small table may explain:

GROUP OF PULSATIONS TO BE ONE OF FOUR.

Unit  $\frac{1}{4}$  dissolves into pulsations of  $\frac{1}{8}$  or  $\frac{1}{16}$  etc.  
Unit  $\frac{1}{2}$  dissolves into pulsations of  $\frac{1}{4}$  or  $\frac{1}{8}$  etc.  
Unit  $\frac{3}{4}$  dissolves into pulsations of  $\frac{1}{4}$  or  $\frac{1}{8}$  etc.

Well, then, Mr. Mason ought to have set down under the  $\frac{3}{4}$  time measure two groups of eight thirty-seconds each (since velocity and a quick pulsation of eight was his object) with two accents on the first of each group and not one; he could for further acceleration have gone into sixty-fourths under the head of the same accents. It is true that the conventional dance rhythm, the galop, happens to have only one accent, and that on the first; but then its correct time measure is really and originally  $\frac{1}{2}$ , like the valse or Laendler, originally  $\frac{3}{4}$ , and no exception to the rule. The above example, Mason's No. 21, is galop accent and rhythm; moreover, with the incorrect time measure of  $\frac{3}{4}$  instead of  $\frac{1}{2}$ ; thus, beginners, made to practice this No. 21, and accepting its galop accent as the legitimate  $\frac{3}{4}$  rhythm, will receive at the very outset a false impression about time measure and sub-accentuation and will fail to

That very article on rhythm had been rejected and returned to me by the "Etude," of Philadelphia, with the following letter:

PHILADELPHIA, Pa., June 27, 1892.

DEAR SIR—I regret exceedingly to return your article; it is not available for the "Etude." There are some excellent points in it, but the article as a whole is a little too long for the journal, besides there is going to be said a great deal about Mason's system in the next issue which is based on rhythm, and I fear we could not find room for your article, &c. Yours truly, THEO. PRESSER.

I was perfectly amazed at the letter, because, shortly before, Mr. Chas. Landon, the then managing editor, had assured me that the article would soon appear; in fact that it was in the hands of the printer and actually set in type. Withdrawn "par ordre du Mufti;" suppressed like some obnoxious, unpleasantly true article or whole issue of newspapers in some of the despotic countries of Europe! A fairer, more republican spirit is evinced by THE MUSICAL COURIER, which, excellent journal as it is, seems to hold the excellent maxim, "et altera pars audiat," opening its columns and giving liberal space to the free discussion of a controversy; and I take this opportunity of publicly rendering thanks to THE MUSICAL COURIER for having given me a chance of being heard then and now.

Other defects, briefly pointed out in Mason's "T. and T.", are the so-called "caressing" touch, which is only safe under the skillful fingers of a finished artist, or when applied in touching detached notes "portamento" (better "demi-legato"), but when practiced by beginners or students, whose touch and technic is still in its formative and developing process, when applied to legato scales and passages, it will create that very "staccato habit" of which the author and his associate warn so often; and in this warning I find another "tertium comparationis" between the much advertised "Touch and Technique" and, for instance, some famous roast coffee in gaudy parcel, which, just because it warns so conspicuously of coffee brands steeped in a solution of opium or other drug, makes me suspect it to contain the very thing. I wonder how Dr. Mason can countenance such shameless, vulgar advertising, if the "Touch and Technique" has real merits; and it has some, especially in the first edition, though none new. For instance, the clinging legato touch is well explained, although it requires a different position of the hand and placing on the white keys of the fingers to bring it about efficiently than the wretched, cramped one as designed by Hoadley, which (except in the scale of C major)



occasions constant shifting of the hand and skating backward of the fingers over the white keys in order to reach the black ones, imparting to the playing a certain restlessness and staccato quality; why not place the fingers nearer the middle of the keyboard, close to the black keys, and the third and fourth fingers being the longest, even between the black keys, if repose and a smooth legato is the desideratum?

Then the "famous" (?) two finger exercises for which Brother Matthews claims so much merit, which are being advertised as a startling new invention, and as "suggested by the great Liszt;" why, every old book of technical exercises has some of them (only as much as is good though), and their practice and peculiar treatment left, as it ought to be, to the discretion of competent teachers (see L. Plaidy's); and as to Liszt, Mason's teacher—well, he had his humors, and he may have suggested to his little inquisitive "American" pupil two finger exercise as basis of a method in very irony; hence the mischief; hence Mason's "Touch and Technique;" hence this critical review; hence (presently) some "lacrymæ." Oh, Liszt was "un-diable aimable!" Mason's two finger exercises, practiced strictly according to the directions and in very strong doses, cannot help but blunt the sense of even touch, and will consequently leave behind an inability of playing scales and passages perfectly even, because their practice—calling into play the same muscular exertion from all five fingers in their turn alike—although it may strengthen each finger, it leaves in the end the hand in the same condition in which (by nature) it was before the practice, having the three first fingers in comparison far stronger than the weak fourth and fifth ones. Indeed it has occurred to me that the exponents of what I call the distinctly national "American" prevailing "pianism" play with three fingers and an appendix.

Public concert players subject themselves to criticism. Miss Neally Stevens is one of them; but I would not presume to criticise this lady's playing, because I have never heard her, and it would be unfair to form a judgment from hearsay. I have, however, seen in an advertising circular the lady's photographed hand and arm, inscribed "the hand of an artist"; she must be an artist indeed if she can play even with those three strong, thick fingers, and two weak and small ones, half hidden behind and beneath them; and what an abnormal, bone protruding, muscle-cushioned wrist! No matter how long and strenuously a wrist has been worked, if it has received proper training it ought to retain its normal shape; supple, strong as steel and flexible as a steel spring it must be, but also fine and round, the thumb and forefinger of one hand able to span the wrist of the other.

To sum up, whatever good or evil there may be in Mason's "Touch and Technique," it is wholly inadequate to meet the demands and emergencies of playing Beethoven. Referring back to my classification of elements in piano music (see THE MUSICAL COURIER, December 21), three categories, this method might fill the requirements of the first and partly the second. It might do for Liszt's pieces, because in them there is so much ear tickle and showy tinsel, so much "pomp and circumstance" and éclat, that niceties nor flavors of technic and rhythm make so much difference or strike any but the most cultured ears; and we must not forget that the author of "Touch and Technique" was a pupil of Liszt.

When Paderewski, last year, was thought by certain connoisseurs and over-critical critics to have played a Beethoven concerto less well than his other selections, it was then that the "Oracle of Delphi," Dr. Mason, of New York declared (was it in Paderewski's or his own vindication?) that Beethoven's piano compositions were not "Klavier-maessig," and he quoted Liszt as having held the same opinion. I wonder whether Paderewski liked this patronage, or whether he acquiesced in that fault-finding and accounting for it, and whether he is going to strike Beethoven from his programs "for a' that." I wonder now, whether for instance, I myself, had I the good fortune of hearing Paderewski play, would not perhaps admire his Beethoven interpretations—especially solo, without orchestra best of all—if he indeed possesses as much "brain, breast and brawn," as THE MUSICAL COURIER has claimed for him; as long as he does not play Beethoven too "rubato-rubatisimo," because all aesthetically motivated rubatos are already there, provided for, and written down by Beethoven in the very composition setting.

If really Beethoven is no "Klavier-maessig," then let us follow Dr. Pudor's, of Dresden, advice, seize the A sharp and smash and chop the "malefactor piano" into atoms, and, holding an "auto da fe," build a huge funeral pile and burn in it, not only the pianos, but every book of exercises and études, &c., ever written, and throw Mason's "T. and T.," as the latest addition, on the top of it! For then, indeed, something is radically and grievously wrong about our pianos and our technic. If Beethoven does not fit the piano, the piano must be made to fit Beethoven at all hazards and all risks, there are no two ways about it. Start fresh and let us invent and manufacture another kind of a piano; let us invent and write down for it methods of technic new and different altogether, and never rest content until we have made both

"Beethoven-maessig." For if we survey the whole piano literature from its beginning to its end, there is nothing that stands out colossal like Beethoven's music. If the mountain will not come to Mahomet, Mahomet must go to the mountain. If Beethoven does not meet our technic and fails to fall readily and comparatively easily into the fingers of our virtuosos, then our technic and virtuosity must be compelled by "force majeure" to go up and meet Beethoven. "Pull down the old; build anew," be then our battle cry!

But do not be alarmed, there is no need for any such extremes! That mountain is not as immovable as it may appear to the weak and timid; many a Mahomet, like Von Bülow, Rubinstein, d'Albert, Tausig, verily hundreds and thousands of musicians in Europe have until now succeeded, and will continue to succeed, without doing exactly wonders and miracles, to level that mountain! Only this; they one and all are properly trained, long and carefully trained, both technically and musically; they are all musicians by the "grace of God;" nor did they, when still students, prematurely attempt Beethoven (nor for the matter of that Chopin or Schumann either).

Maturity is required. Intelligence enough to recognize Beethoven as "Klavier-satz" as the most spiritual and ideal piano music, and an outfit of technique, never failing and complete for every emergency. As the first year of married life has been aptly said to be the last in a woman's education, thus the first year of our artistic life, wedded to music like Beethoven's, ought not to dawn until the very last year of our musical education!

HENRY HUBERT HAAS.

(To be continued.)

### Emilio Belari.

WITH pleasure we present to our readers an excellent portrait of Emilio Belari, the eminent vocal physiologist and voice educator who belongs to that class of exceptional artists not satisfied to occupy any but a and prominent place, hence continue to work without ceasing in order to compass the highest degree of knowledge in their art.

Devoted since his youth to the study of the sciences, Mr. Belari has profited by the knowledge relating directly or indirectly to the resolution of the problem of the singing voice, and following in the footsteps of the most prominent modern physiologists he has attained remarkable results. Mr. Belari is not a simple theorist, a blind apostle of any one school more or less devoid of sense, but a reformer of the art of educating the voice who is able practically to demonstrate the positive and efficacious result of his theories, which gives to his doctrines an irrefutable force. Being an exception to the general rule, he has made a universal reputation in his profession, and among scientists who have given serious attention to the vocal problem the theory of Belari as to the singing voice has for some years past been accepted as one which up to the present time gives satisfactory results when applied to practice, by reason of its being in perfect accord with the processes of nature.

Being a distinguished singer and being gifted with a beautiful voice that he himself developed and educated, and which he preserves fresh and powerful in spite of a quarter of a century devoted to teaching, he can practically illustrate for his pupils his theory, which is of capital importance for rapid progress.

His numerous pupils, a list of which would be interminable, occupy prominent positions on the operatic and concert stage and in churches, and are distinguished from pupils educated in other schools by the power, solidity and suppleness of their voices developed and carefully educated in the three registers according to the peculiarities of each organ.

Among those who are at present under Belari's direction may be named the popular tenor William Rieger, who in speaking of his teacher said that the teaching of Belari was to him a revelation, and Mr. H. A. Distelhurst, who has acquired a fullness and sympathetic quality of voice that surprises those who had already heard him. Those ready to appear in opera or concert are Miss Emma Leinbach, who, after eight years of useless study with different professors, has become an excellent dramatic soprano—the best in the city, according to the severe opinion of her teacher. Mrs. Alma Reynolds Bullock, soprano mezzo caratere, possesses an exceptionally beautiful and expressive voice. Miss Laura Wallen has a pure mezzo soprano, which is the admiration of those who thought her incapable of singing. Miss Evaline Watson has a beautiful contralto voice, which she uses with much taste.

Mr. Petersen possesses unusual execution for a baritone, while Mr. Zurn and Mr. W. N. Kennedy give much promise for the future. In closing, Miss Mary Louise Clary may be mentioned as possessing a phenomenal contralto voice, developed by Belari, after other teachers had said it would never amount to anything. It shows what he can do with a voice, even under unfavorable conditions.

Miss Clary made her début, after three years' study with Belari, Friday, April 7, with the Oratorio Society, singing the part of "Delilah," in Saint-Saëns' dramatic oratorio, "Samson and Delilah."

### Paderewski Plays for Charity.

PADEREWSKI played for four local charities last Saturday afternoon in Musical Hall, and gave the following program:

Overture to a comedy ..... Smetana  
Concerto in A minor, op. 17 ..... Paderewski

Piano soli:  
Nocturnes, C minor, G major .....  
Valse, D flat .....  
Impromptu, F sharp ..... Chopin  
Mazurka, B minor .....  
Etudes, F, C sharp minor .....  
Polonaise, A flat .....  
Intermezzo from "Naila" ..... Delibes

Hungarian fantasia, for piano and orchestra ..... Liszt  
Kindly conducted by Mr. Arthur Friedheim.

There is little comment to be made critically. Mr. Paderewski was in fine fettle and played his charming concerto with fire, pathos and brilliancy. The Chopin numbers were also irreproachable. Mr. Friedheim conducted the Liszt number in masterly fashion. He was discreet, made all his points in an unobtrusive style and bore out fully his reputation in Germany as a strong individual conductor. At the conclusion Mr. Paderewski was presented with a huge wreath, and hand in hand with Mr. Friedheim bowed his acknowledgments. He had finally to play a Hungarian rhapsody. In the evening he was tendered a dinner and reception at the Lotos club, during which he made a characteristic speech.

### "The Spectre's Bride."

THE Church Choral Society, Mr. Richard Henry Warren conductor, gave for the first time in this city Antonin Dvorák's dramatic cantata, "The Spectre's Bride," last Thursday evening in Music Hall. The affair was for the benefit of the "Women's Auxiliary of the Saturday and Sunday Association." Preceding the cantata Dr. Dvorák conducted his "Husitzka" overture, which was played in fiery fashion by the Symphony Orchestra. The one radical change he made in his reading was the considerably accelerated tempo of the allegro. This was taken so perilously fast as to endanger the clarity of some of the figures for strings. The work, however, gained in intensity.

"The Spectre's Bride" was first given by the Brooklyn Philharmonic Society, under Theodore Thomas, March 20, 1886. It was first sung in this country a few weeks previous to this at Providence, R. I. The original cast in Brooklyn was Helen Hastreiter, William Ludwig and Whitney Mockridge. Dr. Dvorák composed the work for the Birmingham Festival of 1885, and it has the usual faults of compositions composed for especial occasions. Nevertheless there is much that is melodious in the cantata, and while at times it lacks dramatic characterization, it is all the more gruesome to conceive of a clammy apparition wooing a love sick flesh and blood maiden in the most tenderly amorous phrases. Dr. Dvorák has avoided as much as possible the old hollow theatre devices of raw head and bloody bones in the orchestra; indeed, at times he makes the tomb a very charming retreat for an amorous tête-à-tête.

The work is practically built on one theme, and the skill, and even audacity, of the composer is remarkable. His harmonic treatment is most interesting. The choruses are well poised, full of action and character. Some of the duets are less happy. Repetition is often apparent, hence monotony. Several lovely solos for soprano, like the "Mine did I once a lover call" and "O Virgin Mother," which are familiar to us. The work did not receive an adequate presentation. The tempi mostly lagged and Mr. Ricketson was not at his ease. Mr. Fergusson, who possesses a fine natural voice, lacks power and seemingly dramatic instinct. He in addition was not in the best of health. One longed for the dramatic intelligence and temperament of Max Heinrich, who makes so much of the part. Mrs. Lillian Blauvelt did very well. Her voice is of charming texture, pure, clear, sweet, but impassioned. She sings remarkably, but for all that she lacks style, distinction and dramatic variety. All this will come, for the pretty soprano has improved much. Mr. Warren led with energy, and his chorus, which is not large enough to cope with a work of this dimension, sang with understanding and spirit. Mr. Warren at all events deserves credit for the undertaking.

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## BERLIN BRANCH BUDGET.

European Headquarters of THE MUSICAL COURIER.  
BERLIN, W. Linkstrasse 17, March 21, 1893.

ALTHOUGH the musical season is fast approaching its legitimate close here, there is yet no diminishing of musical entertainments apparent, and I find that the critics here are as hard worked, if not more so, than their New York confrères. The latter, however, are also in other respects far better off, and certainly will cease some of their grumblings when they read in Heinrich Ehrlich's memoirs that he, as music critic of one of the greatest journals of Germany, the "Tageblatt," and after having served in that capacity for an uninterrupted period of twenty-five years, during which his salary was raised three times, finally reached the right royal payment of 2,400 mks.—viz., not quite \$600 per year! When somebody who had lived for some time in the United States was approached on the subject of what he would take to fill the vacancy caused by Professor Ehrlich's removal, and thought he was modest in suggesting only five times the amount received by Ehrlich, he succeeded in nearly throwing his interlocutor into hysterics, and thus the "Tageblatt" has as yet no music critic who knows the difference between a trumpet and a trombone when he hears these instruments.

RICHARD BURMEISTER.

My budget opens this week with the second concert, or, rather, first piano recital of the Chopin of Baltimore, Prof. Richard Burmeister, which took place at the Singakademie on Wednesday night of last week. A fair sized audience was present, and, through their most hearty approval and frequent enthusiastic applause, gave proof that they were aware of the fact that they heard some extraordinarily fine piano playing. The critics, too, seemed unanimous on that point, and one or two of them gave vent to their astonishment about the fact that such a magnificent player should not have been better known heretofore in Berlin. Well, it is never too late to mend, and I am sure that before many more recitals Richard Burmeister can exclaim with the French autocrat, "*Nous avons changé tout cela!*"

Burmeister's program, although not deviating much from the usual make up, was nevertheless highly interesting, well and contrastingly selected. It opened with a not frequently heard Liszt transcription of a sarabande and chaconne from Händel's long forgotten opera, "Almira." Liszt, when he does not try to evolve anything original, but merely transcribes, is always interesting. He could do more with another fellow's thoughts than that fellow could ever have done with it himself, unless, indeed, he happened perchance to be a Mozart, a Beethoven, a Wagner or—a Brahms. Well, Burmeister played that fine transcription finely, but where he took me still more was in the next number, the Schumann F sharp minor sonata. Of the three Schumann sonatas, all in a minor key, viz., G, F sharp and F, you always hear the G minor one, and yet the two others are certainly quite as beautiful, and musically much more important. The F sharp minor one especially is a great favorite of mine, but I have only once in a lifetime heard it in public, although both Joseffy and Rosenthal frequently play the exquisite rhapsody in A major which forms its slow movement. Burmeister thus did me a favor, for which I felt truly grateful, and I must acknowledge that he performed the sonata as poetically and with such rare taste and skill, especially in dynamics, as if he had been—Paderewski. Higher praise than this I cannot bestow, and I think it would likewise be superfluous.

Schumann was followed by Schubert, who was represented by his genial impromptu in C minor, op. 90, No. 1, and then came a group of Chopin *entre-faits*, consisting of the preludes in C minor, F minor, A flat and E flat, the B minor scherzo with the shriek, the love duet study in C sharp minor and the A minor study. All of these were exquisitely played and their varying moods portrayed with fine musical insight.

Finally of course Liszt had his say, and I must confess that his "Benediction of the Lord in Solitude" seemed to me, in Professor Burmeister's interpretation, a more inspired musical creation than I had ever dreamed it to be. Burmeister, as you know, was one of Liszt's really favorite pupils, and he studied this "Benediction" (not "Benedictine") with the master, from whom he got the true spirit (not the spirits, for these Liszt used to take and distribute only after the lessons).

The program wound up with the "Pester Carneval," which was performed with surprising vigor, brilliancy and virtuosity; after which, Burmeister being again and again recalled, sat down to play an encore, of which I only heard that it was in the key of either F sharp or G flat major, as by that time I was outside of the building, hurrying to a long delayed and therefore doubly appreciated supper.

"DER FREISCHÜTZ."

The monotony of the concert routine was on Thursday pleasantly interrupted by a visit to the Royal Opera House, where, on that evening, Weber's ever young, ever enjoyable "Freischütz" was presented for the first time in an entirely new and most gorgeous as well as fitting garment. The work has deserved and amply paid for a new mise-en-scène, for it is statistically proven that of the ante-Wagner period creations the "Freischütz" has been, in Germany at

least, the most popular of all operas in existence. I use the modification "in Germany" advisedly, for you have to be a German indeed to love and to fully appreciate the romantic spirit that pervades the entire work. I remember well how flat it fell, when last given in New York under the late Dr. Damrosch's direction, at the Metropolitan House. It was then argued that the somewhat long spun out dialogue, which was incomprehensible to the Americans, was the cause of the failure. This, however, might have been overcome by the introduction of secco recitative, and is by no means the true cause. To a real American such scenes as the "Wolf's Glen" scene with its apparitions will ever remain as incomprehensible as the dragon appearance in "Siegfried" will always seem ludicrous to him. He is too realistic, the real American; he lacks the spirit of romanticism, which in turn is the essence of all imaginative fiction. I shall never forget how after the second act of "Siegfried" I asked my friend Krehbiel's charming little daughter whether she had not been scared by the dragon. Smilingly the pretty miss replied: "Oh, no; it looked like a big straw basket with red railroad bull's eye lanterns." And such indeed it did look, but it would not have appeared so to a German child's eye. The little American lady, however, sees of everything but the reality, and if she gets to be a little older, she will probably speculate more on the amount of the cost of production of so elaborate a piece of stage mechanism as a dragon than upon the improbability of the monster's musical utterances.

In this respect the Germans of to-day may still, and happily for them, exclaim with the Pharisee: "O Lord, I thank thee that I am not like one of these." Such an enthusiasm as reigned in the Royal Opera House after the second act of the "Freischütz" last Thursday night I have rarely witnessed before, and the rejuvenated work which has since been twice repeated has been hailed with equal enthusiasm by equally large and delighted audiences. Also it must be confessed that stage manager Tetzlaff outdid himself with this mise-en-scène and absolutely covered himself with glory. The Wolf's Glen, moreover, is most picturesque in every detail; the great cascade only ought to be a trifle less noisy as the rush of the real water absolutely "drowns" some of Weber's music which, though finely, is not yet orchestrated up to date. The weird and uncanny creatures which make their appearance with the casting of each new ballet are not as unlikely as they are often represented; the appearance of "Samiel," the evil one, seems almost natural, and the storm which accompanies the casting of the seventh and last ballet throws down the big trees as naturally as a Western tornado would.

The opening scene is idyllic and the last act's scenery with the hunting feast quite appropriate. Among the booty was noticeable a magnificent stag, which His Majesty, the Emperor of all Germany, had shot last fall, and which he had stuffed and presented to the Royal Opera House for the "Freischütz" mise-en-scène. Other minor stage arrangements were equally well planned and carried out, and for the first time I saw it plainly what I had always known to be the case, that "Caspar," the wicked fellow, was the one shot by "Max's" seventh bullet, and not "Agatha," his fiancée, who merely faints on account of fright caused by that shot.

The performance under Weingartner was something remarkable. From the overture, which was magnificently played and greeted with a double round of applause, to the last note of the last act, the orchestra was superb, the horns especially greatly distinguishing themselves. The chorus, too, was very good, although it is hard to get old time habits out of them when a work is newly studied. The "Ländler" in the first act was taken very slowly, and this is the only thing the Berlin critics are blaming Weingartner for. Yet it seems to me as correct as the return to a slow, dignified tempo in the playing of a minuet, even when it is not intended for a dance, but forms part of a symphony.

Of the principals Miss Leizinger sang purely, but somewhat coldly, the part of "Agatha." Miss Dietrich was alike charming in voice and looks as "Aennchen," and her acting, as always, was sprightly and vivacious. Rothmühl was vocally one of the best "Max" I ever heard, and even histrionically he went beyond his usual reserve. Mödinger was an excellent "Caspar," and the minor rôles were all in thoroughly competent hands. Altogether it was a most enjoyable performance, the ideality of which was in no point and at no moment disturbed.

This is greatly to be praised and to be mentioned with special emphasis, as the intendant has of late somewhat wrongfully been accused of giving undue preference to the works of the modern Italian school to the detriment of true German music.

ANTON FOERSTER.

Friday night saw me again at the Singakademie, this time to hear a young Leipzig pianist who made his pianistic début here. His name is Anton Foerster, he is a favorite pupil of that great piano teacher, Prof. Martin Krause, and he is just now the beneficiary of the Liszt stipend. Foerster is quite young yet, perhaps not more than eighteen, but after last Friday night's performances I predict for him a most brilliant future in the very near future.

For the so and so many time this season I heard from

him the Beethoven G major concerto, and that he succeeded in making it not only pianistically but also conceptionally a thoroughly interesting performance is in itself saying a good deal for him. Perfectly astonished, however, I was after the Bronsart F sharp minor concerto, which I heard for the first time on this occasion. I consider the work despite its frequently rhapsodical character, one of the best, most interesting and most important piano concertos of modern times. It far outranks the Liszt concertos in the style, but not in the form, of which it somewhat pointedly moves. It bristles with technical difficulties and demands a performer of far more than average strength to carry it to a successful ending. The first movement alone might knock out 75 per cent. of the average concert pianists. This savage work Foerster had chosen as his début *pièce de résistance*, and it gives me pleasure to be able to record that he was irresistible. He carried everything before him—audience, critics and even the Philharmonic orchestra, who applauded most vigorously after having done their share in playing the difficult accompaniment in most laudable style under Herfurth's direction.

As somewhat of an anti-climax, but yet with hardly less success, Foerster played after these two big works two unaccompanied Liszt soli, the study in F minor and the "Napoli" tarantelle, after which upon vociferous recalls he added the Chopin nocturne, op. 27, No. 2, as an encore.

The orchestra contributed in commendable manner, besides the accompaniments, the Mozart "Magic Flute" overture and Schumann's "Evening Song," arranged for strings.

SARASATE AND MARX.

The first of the two concerts which Sarasate, as usual in conjunction with Mrs. Berthe Marx, is billed to give here took place at the Philharmonie on last Saturday night. The great and deservedly popular violin virtuoso has so strong a following here that, though he did not have the assistance of an orchestra for his opening concert, though his program was for the greater part of the most earnestly and not virtuosic style musical nature, and albeit he was only moderately well advertised, the large auditorium was very nearly completely filled. Next Saturday night, however, when he plays with orchestra, and when meanwhile the news of his reappearance here and consequent success have spread, the Philharmonie will probably be sold out to the very last place.

Sarasate can be as earnest, sincere and straightforward a musician as any one, and in fact it is asserted by those who know him best that he greatly prefers that style of performance to the one the public insists on demanding of him. It is the same thing with Rosenthal, and yet such artists cannot resist to throw the sop to Cerberus. This, however, Sarasate did on the occasion of his first concert only toward the very close of the program, while he opened with Raff's interesting and at times very beautiful E minor violin sonata op. 73. This was followed by Goldmark's suite in E major and five movements, op. 11, of which he played the really fine C sharp minor slow movement with much feeling and the *quasi allegretto* with exquisite grace and finish. You all know how Sarasate plays, and I only need to assure you that he is the same as of old, that he has lost none of his finesse, beauty and purity of tone and grace of bowing in order to satisfy you that the now absolutely gray color of his abundant hair has nothing to do with the perfection of his performances.

Mrs. Berthe Marx played the piano part in the above named works in a most musicianly and satisfying manner, but when it came to the solo performance of the Chopin B minor sonata her tone left her somewhat in the lurch in the slow movement and her technic did not quite suffice for the finale, which she blurred with the pedal.

Sarasate then played four Slavonic dances by Dvorák which before were only known to me in their orchestral garb, after which he was loudly cheered, and after three recalls gave the Chopin E flat nocturne in the key, whereupon he was cheered some more.

Berthe Marx followed with a valse fantasia by Bernard, a Moscheles etude and her own transcription of Sarasate's "Zapateado," after which the Spaniard himself wound up the program with his own "Serenade Andalouse," to Goldschmidt's marvelous accompaniment, and was probably still playing encores by the time I reached the Hotel Bellevue.

Goldschmidt, Sarasate's well-known factotum, tells me that they have just come from England, where they have played with most unprecedented success in sixty-eight concerts, only in England and Scotland, leaving Ireland without music to her own and Gladstone's Home Rule bill destiny.

BACH'S PASSION MUSIC.

The approach of Easter week brings with it several performances of Bach's great Passion Music, the first of which took place last night. On Friday next the Passion after St. John will be given by the Singakademie Chorus, under Martin Blumner, and the same society will be heard in the St. Matthew Passion on the Friday following, which is Good Friday.

The performance of the St. Matthew Passion last night at the Philharmonie was given by the Stern Singing Society under Professor Gernsheim's direction for the benefit of the Home Sanitary Culture and Children's Vacation Colonies Society, which benevolent association stands under the pro-



tectorate of Empress Frederick. The greatest work among the entire literature of sacred music was on the whole very well sung on this occasion, but somehow or other the performance seemed hardly as impressive as it ever appeared to me heretofore. Whether this was caused by the performance or whether it was my own fault, that possibly I was favorably disposed, I cannot at this moment of writing tell, but shall find out next week when the inevitable comparison between the two performances must have an influence upon the subject. Certain it was that Gernsheim seemed to me hardly in touch or even in full understanding of or sympathy with Bach's master work, and this reflected upon the work of the chorus as well as the soloists. Everything, although sung with fair precision, seemed to drag a little and dynamic shading was hardly here and there observable. The placing of the numerically weak boy choir in front of the orchestra and chorus right around the conductor's stand was a mistake, as the *Cantus firmus* which they have to sing lost its effectiveness and got drowned in the multitude.

The soloists, Misses Pia von Sicherer and Stephen and Messrs. Carl Dierich, Anton Sistermans and Dr. O. Schneider, were just satisfactory, but by no means more than that, with the sole exception of the baritone, Sistermans, who sings with taste and has a beautiful voice, but even he lacked the simple dignity which the part of "Christ" demands. Dr. Schneider, who tried to sing the various minor bass parts, was hampered through the fact that he had no high notes at all.

In the orchestra the re-introduction of the woodwind instruments of Bach's time, viz., the oboe d'ecaille and the oboe d'amore gave a peculiar and by no means unpleasant, though somewhat sharp and nasal flavor, especially in the accompaniments to the soprano and tenor soli. These instruments, which closely resemble our modern English horn and oboe respectively, were lent for the occasion from the collection belonging to the Royal High School of Music.

To-morrow night the ninth symphony with the Royal Opera House orchestra under Weingartner. That will be a treat!

Though usually they are here somewhat behind the United States they sometimes manage to get ahead of us. At the Theater unter den Linden (formerly named Ronacher) a new ballet entitled "Columbia" will be presented for the first time next Saturday night. Its chief feature will consist of—the Chicago exhibition.

Rubinstein will conduct (all reports to the contrary notwithstanding) his ballet "La Vigne," and his one act opera "Among Robbers" at the Royal Opera House about the middle of April, and at Kroll's his opera, "The Children of the Heath." From the Royal Opera House management I further learn that the intended tournee to London will definitely take place next spring. During May, June and July, 1894, the English capital will have opera in German (also ballet) by the complete personnel of the Royal Opera House, and that with special permission of His Majesty the Emperor.

Siegfried Wagner is still here and I met him several times in company of Dr. Muck. I am informed that the Bayreuth performances of 1894 will, as usual, begin by the middle of July, and that the chief attraction will consist in the first Bayreuth representations of "Lohengrin," besides which only "Tannhäuser" and "Parsifal" will be given. The "Nibelungen" revival has been dropped, probably for want of singers.

A successor to the late Conductor Dessoff, of Frankfurt, has at last been found in the person of Dr. Ludwig Rottenberg, formerly of the Brünn Opera House, who has been engaged on a five years' contract after his trial conductings, which were greatly praised by the Frankfurt critics.

The news that Arthur Nikisch will soon leave Boston has spread here with great rapidity and caused quite some astonishment. Not, however, to me. It is far better and more satisfactory to an artist of Nikisch's rank and abilities to be the intendant and conductor of the Pesth Opera House (a position similar to that held by Jahn in Vienna) than to be chef d'orchestre at Boston and be harassed by the Hub's voracious music critics, who howl like wolves in the teeth of every artist who dares to please the public longer than two seasons.

If Col. Higginson wants to know the right man to take upon his shoulders the cloak of Nikisch let him apply to me at once and I will tell him whom to engage.

While I was writing the above a young Englishman was studying a recent number of THE MUSICAL COURIER, right here at the headquarters, with a view to subscribing. When he came to the Raconteur he suddenly halted and with a look of despair, pointing to the phrase "One more story and I will leave you in morceau," asked me what it meant. After reflecting for one moment I said to him: "You see, that is what for want of a better term I designate as one of

the Raconteur's enharmonic-polyglot jokes. First you substitute for "peace" the word "piece" and then you translate that into French. See?" After having thuswise trepanned him he pretended to see, but whether or not he really saw I cannot tell. The fact however remains that he did not subscribe and that was the Raconteur's fault.

O. F.

### Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER,  
IX Schwarzschanerstrasse 15,  
March 20, 1894.

THE seventh Philharmonic concert under Dr. Hans Richter presented the following program:

Symphony G minor.....	W. A. Mozart
Allegro con bri.....	
Andante.....	
Menuetto.....	
Allegro.....	

First performance at these concerts.

Mazepa.....	Liszt
Violin concerto.....	Saint-Saëns
Symphony E minor, No. 4.....	Brahms

The wonderful reform that the symphony model has undergone during a century was to be observed in yesterday's concert. The Mozart symphony, dating from the year 1770, is written more in form of a serenade than a symphony, a composition full of beautiful melodies and charming effects; on the other side, the grand symphony of Brahms, requiring the most intense power of mind on the part of the hearer to fully comprehend this magnificent work. Both symphonies were superbly played, the virtuosity of the orchestra having full play in the faultless execution of Liszt's "Mazepa." Miss Frida Scotta, who played Saint-Saëns' very commonplace concerto, possesses good technical qualifications, but her intonation left a good deal to be desired. Her appearance is very prepossessing, and on this account, as well as for her performance, on the whole very pleasing, she was the recipient of a good deal of applause, and was three times recalled. The eighth and last Philharmonic Concert, which virtually closes the concert season, occurs on April 9.

Eugen Gura gave his second and last song recital on March 20, with the assistance of Dr. Hans Paumgartner, pianist. Gura's selections were:

"Oluf," op. 2.....	Carl Löwe
"Tom, der Reimer," op. 139.....	
"Harald," op. 45.....	
"Der Nöck," op. 129.....	
"Der Edelkalk," op. 68.....	
"Der Zauberkocher," op. 90.....	
"Mainacht," op. 30.....	Brahms
"Auf dem Kirchhof," op. 30.....	
"Verrath," op. 30.....	
"Blondel's Lied," op. 30.....	Schumann
"Sonntags am Rhein," op. 30.....	
"Liederkreis," op. 30.....	

Intermezzo. Intermezzo. Waldesgespräch.  
Mondnacht. Schöne Fremde. In Walde. Frühlingsnacht.

Gura's singing on this occasion was a great treat in every respect, and the large audience demanded several encores, which the great baritone graciously granted. Dr. Paumgartner's accompaniments were beautifully played, the player being in full sympathy with the singer.

The last nights of Strauss' operette, "Princess Ninetta," are being announced, in order to give the soubrette, Pálmay, who leaves Vienna end of April, an opportunity of showing herself in some of her favorite parts, but probably more on account of the slender box office receipts, which have been in order ever since Strauss' latest creation crossed the boards of the Theater an der Wien. Smetana's comic opera, "Die verkaufte Braut," with Theilmann in the leading tenor rôle, will be heard at this theatre on Easter Sunday for the first time.

Miss Ella Pancera gave her annual recital in the Bösendorfer Saal on Tuesday evening, March 21, to a very large and fashionable audience, comprising the élite of Viennese society. The program was:

Sonata, C major, op. 1.....	Brahms
Allegro. Andante. Scherzo. Finale.	
Ballade, in form of variations on a Norwegian melody, op. 24.....	Grieg
Traumenswaben.....	Schumann
Romance, "L'Alouette".....	Glinka-Balakirew
Etude, E major.....	Chopin
Polonaise, A flat, major.....	
Impromptu.....	Amadei
La toupie (the top).....	Leschetizky
Liebestraum.....	Liszt
Marche militaire.....	Schubert-Tauszig

Miss Pancera's playing was as near perfection as could be, combining greatest technical brilliancy, easily surmounting all difficulties, with natural musical feeling and deepest thought. In many respects Miss Pancera's style reminds one of Stavenhagen. In the Chopin numbers she proved herself vastly superior to that pianist, whilst her playing of the Grieg "Ballade" and the Schubert-Liszt "March Militaire" was a revelation even to those most familiar with her accomplishments. Miss Pancera was loudly applauded throughout the evening and had to respond to several encores, demonstrating by this success as well as by many former ones her right to be placed among the very foremost rank of pianists of the present day.

There is a very strong movement on foot, headed by all the leading members of the aristocracy, to get Theodor

Reichmann back to his former position at the Imperial Opera. Notwithstanding his very sudden departure from Vienna and the reasons concerning his congé, Reichmann has still retained all his former popularity and I should not at all be surprised if the popular feeling in his favor should be successful. In that case there would be a very important change in the managerial department, which I will at present only hint at, as all my suppositions may after all prove premature. Reichmann is at present in town, having returned from a most successful engagement at the Royal Opera in Munich.

Eduard Gärtner, a most successful and very popular baritone, gave his annual song recital on Wednesday evening, March 22, when he had the valuable assistance of Messrs. Willi and Louis Theru, the pianists. The program ran as follows:

Canzone, "Le Violette".....	Scarlatti
"Ganymed".....	Schubert
"Auf dem Wasser zu singen," Florio.....	
"An die Nachtigall," Atlas.....	Carlos Theru
Romance, A flat major, op. 48.....	Raff
Tarantelle, D minor, op. 82.....	Messrs. Theru.
Lied eines Schmiedes, "Die Löwenbraut".....	Schumann
"Die Lichende schreibt".....	
"Koum', holde Sommernacht," Volkslied, op. 7, No. 4.....	Brahms
"Wehe, so willst du mich wieder, hemmende Fessel, umfassen?" Sandmännchen.....	
Etude mignonne.....	Ed. Schütt
Bacchantenzug from "Philemon und Baucis".....	Gounod
Walderuh (MS). "Vor dem Fenster".....	Grädener
Barcarola from "La Gioconda".....	Ponchielli
Aria from "Der Liebestrank".....	Auber

Mr. Gärtner is the possessor of a well trained baritone voice, of beautiful quality, which he knows well how to use. His singing is at all times artistic and his mezza voce is particularly fine. He met with well deserved and genuine success, and responded to several encores. Messrs. Theru charmed the large audience, which included Crown Princess Stéphanie, with their well chosen and splendidly played selections, their encores being Chopin's etude in F minor and valse D flat major.

"Manon," Massenet's opera, which celebrated its fiftieth anniversary on Monday last, has been the most successful work the Imperial Opera has produced for many years. The box office receipts from November, 1890, till last week amounted to over 160,000 florins. However it would take more than this sum alone to cover the deficit which, as I am told, the books of the total receipts show. There has been a great deal of ridiculous talk in professional circles about the unfriendly feeling supposed to exist between Theodor Reichmann and Director Wilhelm Jahn, some going so far as saying that should the popular baritone be re-engaged at the Opera Jahn would instantly withdraw from the directorship of the Opera. To contradict all these rumors I wish to state the simple fact that Reichmann on Tuesday last called upon Jahn at his office in the Opera, and, not finding him at home, left his card. On the afternoon of the same day Mr. Jahn drove round to Hotel Sacher, where Reichmann always puts up when in town, and returned the call. So, you see, it is not very likely that such an exchange of courtesy would take place were the above mentioned gentlemen not on speaking terms. Professor Epstein told me a very good story at my last lesson, which, I think, will bear translating. A celebrated operatic composer while traveling in the Italian mountains was taken prisoner by bandits, who led him to their chief. When asked what position he occupied the composer remarked that he was in the habit of writing operas, whereupon the bandit leader asked him to sing an aria from some original opera. The composer started and sang through a whole recitative and aria, the whole crowd of bandits being moved to tears and sobbing aloud. After the close of the performance the chief went up to the composer and said: "My friend, you can go. I see you are a thief like myself, and I can take nothing from you." Tableau!

Leschetizky has been very ill of late and unable to give lessons. He left for Ischl on Monday last to benefit from a change of air. Meanwhile some of his pupils are studying

(Incorporated May 1, 1891.)

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with Mrs. Essipoff. Paul Kalisch made his biggest hit in the "Troubadour," in which he was much better liked than either in the "Jewess" or "The Huguenots." Kalisch has been asked to sing again some time next season at the Opera, no definite arrangements as to a permanent engagement having been settled. Materna has been singing with such unusually great success at the Lamoureux concerts in Paris that the director of the Grand Opera made her an offer to study the part of "Brünhilde" in the "Walküre," in French and sing it in Paris in summer. He also presented her with a French copy of that opera, and Materna is now considering the flattering proposition. She also had some tempting offers from Monte Carlo to sing "Isolde," and some engagements for concerts in Nice and Bordeaux.

Messrs. Willi and Louis Thern intend giving two subscription concerts in the Ehrbar Saal, another concert hall connected with the well-known Eorbar pianos, of which I shall speak in my next letter.

After a most successful tour through Egypt and Greece, the Hellmesberger Quartet returned to the scene of their former triumphs and gave their fifth quartet evening on Thursday, March 23, when the following program was carried out:

Quartet, F major (solo quartet).....Mozart  
Piano trio, C minor (new).....Smetana  
Piano, Alfred Grünfeld.  
Quintet, E flat major.....Beethoven  
Second viola, Herman Kupka.

The playing of the club was excellent throughout and met with well merited success. Grünfeld performed his part with artistic refinement and great brilliancy, being enthusiastically applauded.

Rosa Kahlig, the contralto, who accompanied César Thomson on his triumphant tour through Austria-Hungary, appeared in a concert of her own, Friday, March 24, and following was the program:

"Im Herbst".....Franz  
"Das macht das Dunkelgrüne Laub"  
"Im Maien"  
"Sapphische Ode"  
"Wienlied"  
"Von Ewig Liebe"  
Romance.....Brüll  
Rigaudon.....Raff  
"Erlkönig"  
Marie Segel.  
"Er, der Herrlichste von Allen"  
"Ich kann's nicht fassen, nicht glauben"  
"Der Ring an meinem Finger"  
"Helft mir, ihr Schwestern"  
"An meinem Herzen, an meiner Brust"  
"Die böse Farbe"  
"Die Krähe"  
"Rastlose Liebe"  
Schubert

Rosa Kahlig possesses a well trained contralto voice of very agreeable quality, and she sings with artistic sentiment and good taste. I need hardly add anything more to my criticism of Miss Marie Segel's playing, on the occasion of her last appearance at Thomson's concert, her performance on this evening being on the same level of mediocrity as her last. The concert, under the direction of Impresario Ignaz Kugel, was very well patronized, a large and fashionable audience being in attendance. RUDOLF KING.

### "Samson and Delilah" Sung.

SAINT-SAENS' opera "Samson and Delilah," so beautiful in its characterization, color and concision, was sung by the Oratorio Society last Saturday night in Music Hall. Here is the cast:

Delilah.....Miss Mary Louise Clary  
Samson.....Mr. Agostino Montegriffo  
High Priest.....Mr. George W. Fergusson  
Abimelech.....  
Second Philistine Messenger.....Mr. Ericsson F. Bushnell  
An Aged Hebrew.....  
A Philistine Messenger.....Mr. Charles Kayser

Miss Clary, whose voice is tremendous in range and quantity lacks much on the side of dramatic feeling, intensity and musical phrasing. She is still raw and a novice. The "Spring Song" lacked sentiment and color, and in the second act she displayed a tendency to shout. In a word, her appearance in public is premature and ill advised. Hard study should be her occupation for a year at least. With her voice and presence she could accomplish wonders. Mr. Montegriffo was dramatic to the explosive point, but sang musically and intelligently, as did Messrs. Kayser and Fergusson. Mr. Bushnell can be warmly congratulated on the steady strides he is making in his art.

The chorus and orchestra did well, and the whole presentation reflects the greatest credit on Walter Damrosch, whose tact, zeal and energy were admirable.

**Foester.**—The pianist, Charles Foester, had a great success in a late Popular concert, in London.

**A Plagiarizing Ambassador.**—At a late entertainment at the Austrian Embassy, at Rome, Baron de Bruck produced, for the delight of Queen Margaret, of Italy, a pantomime entitled "La Statue du Gouverneur." He claimed to have introduced some originality into an old subject. Unfortunately, his whole work, down to the smallest details, is from Champfleury's "La Statue du Commandeur," music by A. David.

### Rafael Joseffy on Musical Development.

RAFAEL JOSEFFY is regarded by musicians as the greatest pianist now living in America and one of the greatest the world has ever seen. Mr. Joseffy has been in poor health for a year or two, so that he has been unable to appear in public concerts. In speaking of the future of musical development he said:

I do not believe that in the next century any greater pianist will be heard than some of those who have lived in the nineteenth century. It would be impossible to master that noble instrument to any greater extent than some of the men who have gained immortality by such achievement have done. The nineteenth century has been the era of the triumph of the piano.

But it is wholly possible that there may come mechanical improvements which will make it possible to exceed the victories of some of the great pianists of this era. Everybody knows that if it were possible to secure a greater division of the scale than is now obtained upon pianos there might be some astonishing and delightful triumphs. But such a discovery would revolutionize music. The mechanical improvements in the piano have already been wonderful. Every pianist, however, has at times realized some of the still unconquerable mechanical difficulties of the instrument, and perhaps the greater triumphs of the greater pianists have been the overcomings of these difficulties.

The future of music in the United States is assured. It is going to be a great music loving nation, as it even is today, but it is to be an appreciative and understanding love. I shall not be at all surprised if in the next century the United States stands in the same relation to music which Germany has had for the past 200 years. There will be great composers, great artists, great singers, who will receive a most generous support from the people.

Even in my own experience the strides of musical development have been prodigious in this country. If they keep on it will be a nation in which exquisite melody and glorious harmony will express the artistic truth that is in music to a people capable of comprehending it. Yes, I think that the United States in the next century will be the greatest music loving and music producing nation on earth.—Troy "Northern Budget."

**A Complimentary Concert.**—A concert was given at Kimball Hall, Chicago, last Monday evening by the pupils of Mr. Emil Liebling, J. H. Kowalski and Geo. Du Moulin. This was the program:

Violin Quatuor, "The Arrival".....Dancila  
Misses Goodridge, Meinhardt, Rose and Whiting.  
Piano solo—  
"At the Spring" (with second piano).....Joseffy-Liebling  
Staccato caprice.....Vogrich  
Miss Esther Pick.  
Violin solo, Nocturne.....Chopin  
Master W. H. Lee.  
Vocal, "The Holy City".....Adams  
Mr. Robert Hartv.  
Piano solo, Scherzo from concerto in D minor.....Litoff  
(With second piano.)  
Miss Myrtle Fisher.  
Violin solo, Romanza.....Svendsen  
Miss Meinhardt.  
Vocal, "Mesta Ognor," from "Martha".....Plotow  
Misses Rose Cohen and Mae Fleming.  
Piano solos—  
Russian Air.....N. Von Wilm  
Albumblatt.....E. Liebling  
Hungarian airs.....Schoenberger  
Miss Maude Jennings.  
Violin solo, Fantasia "Faust".....Gounod  
Master Tracy Holbrook.  
Vocal, "For All Eternity" (with violin obligato).....Mascheroni  
Miss Mary B. Weaver.  
Violin solo, Cavatina.....Raff  
Miss Olive Whiting.  
Meditation.....Bach-Gounod  
Misses Goodridge, Kent, Meinhardt, Richardson, Rose, Truax and Whiting.  
Masters Erickson, Holbrook, Holingue, R. R. Jones, G. R. Jones, Lee, Taussig and Wells.

**Harry Pepper Goes to England.**—Mr. Harry Pepper, the well-known ballad singer, sailed for England March 20. He will fill engagements at London, Manchester, Leeds and possibly a few other places, returning to this country about May 1.

**Praise for Mr. Haslam.**—The following deserved tribute is taken from a recent issue of the Toronto "Week":

We are glad to hear that Mr. W. Elliott Haslam, the voice specialist, of New York and late of Toronto, is meeting with success. He is a splendid teacher and a man with high art aims, who works with and for his pupils to further their advancement in every possible way. Toronto can ill afford to lose musicians of Mr. Haslam's ability, and it is to be regretted that he took his departure from us; in more ways than one he will be missed. He gave us examples of unaccompanied part singing with his society which have never been surpassed in this city, if equaled, and awakened an interest in artistic and refined singing, where quality and finish was the end sought for and in most cases were attained, and that too in a high degree.

**A Humphries Concert.**—Mr. H. R. Humphries will give a concert at Madison Square Concert Hall next Tuesday evening. He will be assisted by Miss Leonora Van Stosch, Miss Katherine Flemming, contralto; a semi-chorus of women's voices, the New York Banks Glee Club, of which Mr. Humphries is the director, and other artists.



**At the Hotel Brunswick.**—Messrs. Castellanos and Salazar gave a very successful concert in the ball room of the Hotel Brunswick Wednesday evening of last week. They were assisted by Mrs. Emy Fursch-Madi in this program:

Sonata (piano and violin).....Castellanos  
Messrs. Salazar and Castellanos.  
Etude.....Chopin  
Barcarolle.....  
Soprano solo, Cantilene, "Cinq-Mars".....Gounod  
Mrs. Fursch-Madi.  
Violin solo, Romanza in G.....Beethoven  
Mr. P. H. Salazar.  
Piano solo, Rhapsody No. 11.....Liszt  
Mr. M. Castellanos.  
Soprano solos—  
"Arioso".....Delibes  
"Le Soir".....A. Thomas  
Mrs. Fursch-Madi.  
Violin solo, "Faust Fantasia".....Sarasate  
Mr. P. H. Salazar.  
Piano solo, Polonaise in A flat.....Chopin  
Mr. M. Castellanos.

**At Washington.**—A concert was given at the Universalist Church, Washington, D. C., on last Wednesday evening by the Philharmonic Club, composed of Messrs. Lent, Lawrence and Rakemann. The affair was under the auspices of the Rector's Aid of St. Andrew's Church.

**For Campanini's Benefit.**—The following is the list of soloists announced for Campanini's annual benefit concert at the Lenox Lyceum Sunday evening: Mrs. Basta Tavary, soprano; Miss Bertha Lincoln, soprano; Miss Lillian Riva, soprano; Miss Olive Fremstad, contralto; Miss Emma Estella Potts, contralto; Mrs. Sofia Scalchi, contralto; Miss Van Stosch, violinist; Mr. Clemente Bologna, baritone; Mr. Albert Thies, tenor, and Mr. Emil Fischer, basso. Mr. Sapio will lead the orchestra and Mr. Agramonte will play the accompaniments.

**Maude Powell at the Fair.**—Besides playing with the Thomas Orchestra in July, Miss Maude Powell will read a paper "Women and the Violin," with illustrations on that instrument, before the musical congress. Miss Powell is also a member of the advisory council of the world's congress auxiliary on music.

**Two Chamber Music Concerts.**—Miss Laura B. Phelps, violin, and Miss Berta Grosse announce two chamber music concerts at Historical Hall, Brooklyn, the first of which will be given next Tuesday evening, the second to be given April 25.

**To Aid the New York Women's Exchange.**—A concert will be given on Monday evening at the Madison Square Concert Hall in aid of the New York Exchange for Women's Work. Adolf Brodsky and Plunket Greene will furnish the musical program and speeches will be made by Bishop Potter, President Seth Low of Columbia College and Joseph H. Choate.

**The Clef Club.**—A new club has been organized by gentlemen connected with the musical profession. The club starts off with a membership of nearly 100, which will be increased during the coming month to 200. The club will hold monthly meetings, at which dinner will be served, these meetings being held at some prominent hotel or restaurant. Papers on musical subjects will be read by prominent musical people. The headquarters are at 97 Fifth avenue.

The name of the club is the Clef Club, and the following officers have been chosen: First vice-president, Dr. Henry G. Hanchett, organist of the Marble Church; second vice-president, Mr. Herbert W. Greene, proprietor of the Metropolitan College of Music; secretary, Mr. Frank H. Tubbs, president of the New York Vocal Institute; treasurer, Mr. Edmund J. Myer, the author of many well-known works on singing; A. K. Virgil and L. Owen Minor are on the executive committee. The selection of a president will be made later.

The first dinner will be on April 24, probably at the Murray Hill Hotel, and the subject for discussion will be "Church Music."

**A Wagner Concert.**—A Wagner concert was given at Music Hall last Friday evening by the New York Symphony Orchestra under Mr. Walter Damrosch, for the benefit of the Italian Mission Church, of San Salvatore. Miss Felicia Kaschoska, Mrs. Middecke-Merckens and Mrs. Luckstone Myers were the soloists.

**Blanche Taylor's Engagements.**—Miss Blanche Taylor, soprano, sang at the musicale given by Mrs. Edward Knox at her house on Tuesday afternoon of last week. She sang a



group of French songs and duets with Mrs. Knox, and the duet from "La Cigale" with Ross David. In the evening she appeared at the Harlem Club reception and sang the aria from "Samson and Delilah" and a group of French songs. Miss Taylor has been engaged to sing the solo parts in Max Bruch's "Frithjof," to be given by the Orpheus Society at the Madison Square Concert Hall on April 20.

**A Columbus Festival.**—There will be a festival of church music in Trinity Church, Columbus, Ohio, Mr. Julius G. Bierck, organist and choirmaster, May 26 next. The combined vested choirs of Christ Church, Springfield; Good Shepherd and Trinity, Columbus, will take part, making a chorus of over 100 voices. Mr. Bierck will direct. The following program will be given:

CHORAL CELEBRATION, 10 A. M.  
 Processional, "We march, we march".....Barnby  
 Communion Service in D, complete.....Rev. H. H. Woodward  
 Introit, "Give ear, O Lord".....T. Mee Pattison  
 Offertory, "Praise God in His Holiness".....Berthold Tours  
 Recessional, 116.....Hymnal  
 CHORAL EVEN SONG, 8 P. M.  
 Processional, "We march, we march".....Barnby  
 Versicles, according to use in Trinity Parish.....  
 Psalter, one of the selections from Cathedral Psalter.....  
 "Magnificat".....Chas. Harford Lyon  
 "Nunc Dimittis".....  
 Anthems—  
 "Lift up your heads, O ye gates".....J. L. Hopkins  
 "I will lay me down in peace".....Henry Hiles  
 "Save me, O God".....J. L. Hopkins  
 Offertory, "The Lord is King".....T. Tallis Trimmell  
 "The Bell Amen".....  
 Recessional, 116.....Hymnal

**A St. Louis Easter Program.**—An interesting Easter program comes from St. Xavier's Church, St. Louis, which was produced under the direction of M. A. Gilsinn, whose name figures largely on the program as a composer of sacred music. At the high mass Cherubini's Coronation mass was given by a chorus of thirty-six voices, and Schumann's orchestra of twenty-five men.

**At Lakewood.**—Mrs. Anna Burch, Mrs. Scalchi and Mr. Campanini gave a brilliant concert at the Lakewood Hotel, Lakewood, N. J., last Saturday evening.

**Detroit Items.**—Castellanos, the pianist, gave a recital in Detroit on April 4, and Anton Seidl gave a largely attended Wagner concert at the Detroit Opera House on April 5.

**Campanini's Benefit.**—Campanini was tendered a benefit concert at the Lenox Lyceum, last Sunday evening, at which many well-known musicians appeared. The affair was very successful.

**Made a Grand Opera Success.**—Eau Claire, Wis., April 5.—Dr. E. C. French received a cablegram from Paris to-day that Miss Myrta French made her debut at Paris last night and that it was in every sense of the word a success. She is singing in grand opera. Miss French, accompanied by Mrs. French, arrived at Paris from Trieste March 24.

**At the Detroit School of Music.**—The ninth evening concert at the Detroit School of Music occurred on the evening of March 30, when this program was given:

Slavonic Dance, No. 3 (two pianos).....Dvorák  
 Miss Sadie Lang, F. A. Apel.  
 "Neath the Stars".....Goring Thomas  
 Miss Annette André, Mr. A. A. Langlois.  
 Impromptu, op. 90, No. 3.....Schubert  
 Etude, op. 10, No. 5.....Chopin  
 Miss Lang.  
 "Dreams of Gladness".....Moir  
 Mr. and Mrs. H. J. Booth.  
 "At Eve," op. 12.....Schumann  
 Etude, D flat.....Liszt  
 Miss Lang.  
 Song.....Rubinstein  
 Miss André.  
 Slavonic Dance, No. 6 (two pianos).....Dvorák  
 Miss Lang, Mr. Apel.  
 "The Rival Lovers".....Novaro  
 Miss Ida and Messrs. John and Harry Booth.

This afternoon Mr. Franz Apel, the director, will give his ninth piano recital, when the following compositions will be played:

Andante and var., op. 46, two pianos.....Schumann  
 Mrs. Marie Puhl, F. A. Apel.  
 Prelude and fugue, G minor.....Bach-Liszt  
 "Song without words," No. 1.....Mendelssohn  
 Bourrée Antique.....Seeböck  
 "Cradle Song".....Kroeger  
 Aven, op. 30.....Schütt  
 Réverie Interrompue, op. 40.....Tschaiakowsky  
 Nocturne, op. 35.....Tempest  
 Au bord d'une Source.....Liszt

**Dates of New York Philharmonic Club.**—Following are the dates of the New York Philharmonic Club in April:

April 15, New York, "University Club."  
 "18, Jersey City.  
 "20, Paterson, N. J.  
 "22, Philadelphia.  
 "25, Brooklyn (with Apollo Club, Academy of Music).  
 "26, Troy, N. Y.  
 "27, Elmira, N. Y.  
 "28, Utica, N. Y.

**The Springfield Festival.**—The annual festival occurs May 3, 4, 5. The works to be given are Verdi's mass, the "Elijah," a Beethoven and a Mozart symphony and other

important but shorter numbers. The artists are Miss Juch, Mrs. Nordica, Elizabeth Webb Carey, Mrs. Poole-King, Miss Gertrude Edmonds, Messrs. Rieger, Ricketson, Max Heinrich and Ludwig. G. W. Chadwick, of Boston, musical director.

**New York Symphony Society Program.**—Next Friday afternoon and Saturday evening the Symphony Orchestra, Walter Damrosch conductor, will give the last concerts of the season at Music Hall. Mr. Plunket Greene will be the soloist, and will sing an air of "Friar Laurence" ("Romeo and Juliet") by Gounod; a new Hungarian melody arranged by Francis Korby and two Irish songs. The orchestra will play Beethoven's "Pastoral Symphony," Berlioz' overture, "Benvenuto Cellini," and Liszt's symphonic poem, "Festklänge."

**Rudolf Gott.**—Rudolf Gott will give a piano recital at Madison Square Hall this evening.

**The Boonton Vocal School.**—The Boonton (N. J.) School for Vocal Culture, which has had a very successful season, will begin its regular summer season next Monday. The eighth recital was given February 6 under the direction of Edward M. Young, the director of the school.

**At Norwich, Conn.**—A free organ recital was given by Mr. Geo. A. Kies at Park Church, Norwich, last Saturday evening. He was assisted by Mrs. Kies, soprano, in the following program:

Fugue in E minor, Book II, No. 9, Peter's Ed. ("Wedge" theme). Bach  
 "Meditation," op. 39, No. 1.....Guilmant  
 Air, "Jerusalem, thou that killest," from "St. Paul".....Mendelssohn  
 Mrs. Kies.  
 Variations on an American air.....Plagier  
 "Fear not ye, O Israel".....Buck  
 Mrs. Kies.  
 Scottish Eclogue, op. 48, No. 4.....Salome  
 Overture, "Euryanthe".....Von Weber  
**Damrosch's Last Sunday Concert.**—The last Sunday night concert of the New York Symphony Orchestra under Mr. Walter Damrosch. This was the program:

March of the Toreadors.....Bizet  
 Danse Bohème.....  
 Air, Stances.....Flegier  
 Mr. A. L. Guille.  
 Valse.....Bemberg  
 Miss Lillian Blauvelt.  
 Prelude, "Lohengrin".....Wagner  
 Air.....  
 Mrs. Sofia Scalchi.  
 Selections from "Le Prophète".....Meyerbeer  
 Bertha.....Miss Lillian Blauvelt  
 Fides.....Mrs. Sofia Scalchi  
 The Prophet.....Mr. A. L. Guille  
 March.....  
 Air, "Ah mon fils".....Fides  
 Battle hymn.....The Prophet  
 Duet.....Bertha and Fides  
 Finale from symphony No. 4.....Tschaiakowsky  
 Polonaise from serenade.....Beethoven  
 Andante cantabile.....Tschaiakowsky  
 String orchestra.  
 Ride of the Valkyries.....Wagner

A special extra concert by the Symphony Orchestra in conjunction with Sousa's Band has been arranged for next Sunday evening.

**The Sweetser Concert.**—The following was the program at the complimentary concert tendered to Catherine Linyard Sweetser at Association Hall, Brooklyn, last night, by Miss Alice Mandelick, Mr. Jos. Atkinson, tenor (his first appearance in America), Mr. Raphael Diaz Albertini, violinist, and orchestra of fifty-five pieces: C. Mortimer Wiske, conductor:

Overture, "Merry Wives of Windsor".....Nicolai  
 Orchestra.  
 Tenor solo, "The Last Watch".....Pinsuti  
 Mr. Atkinson.  
 Violin solo, "Airs Russes".....Wieniaski  
 Raphael Diaz Albertini.  
 Aria, "Romeo e Giulietta".....Verdi  
 Miss Alice Mandelick.  
 "Echoes from the Ball".....Gillet  
 Orchestra.  
 Grand valse.....Luigi Venzano  
 Catherine Linyard Sweetser.  
 "Pizzicati".....Thome  
 Orchestra.  
 Tenor solo, "The Last Watch".....Pinsuti  
 Mr. Atkinson.  
 Introduction et Rondo Capriccioso.....Saint-Saëns  
 Mr. Albertini.  
 "Sunshine Song".....Greig  
 Miss Mandelick.  
 Song, "Elaine".....Van de Water  
 Catherine Linyard Sweetser.  
 "Schatz Walts".....Strauss  
 Orchestra.

**Clarence Eddy on Organists' Memorizing.**—Chicago, March 29.—Your issue of to-day contains a report of an organ concert which took place in this city last evening. After mentioning some of the selections contained in the program your correspondent makes the following assertion:

All of these were played from memory, and the freedom in expression and increased animation revealed in the player's work by reason of his being unhampered by notes lent unusual worth to the performance, and demonstrated that organists, like pianists, are heard at their best only when they have memorized the compositions they play."

As an organist of considerable experience and a personal friend of many distinguished players of the organ whose

views on this subject coincide with mine, I take exceptions to the import of the above statement. In only one particular is the organ like the piano, namely: That the keyboards are similar. The structure of the organ is vastly more complicated than that of the piano, while its scope and tonal resources are incomparable. In order to completely master a large organ one must not only have a perfect command of the manual keyboards, but of the pedals and the vast array of mechanical accessories. He must not only comprehend the instrument as a whole, but thoroughly understand the workings of every detail. It is often necessary to prepare certain combinations of stops long before they are brought into action, and the mind is constantly forced to act far in advance of the fingers and feet.

Now, to burden the mind with memorizing the notes, in addition to these requirements, is as harmful as it is useless, and I maintain that organists are heard at their best when they are unhampered by the mental strain attendant upon committing to memory the compositions they play. The "increased animation" which your reporter discovered last evening I observed to be rather a frequent hurrying and unsteadiness of the tempo, caused by nervousness, which rendered the work of the player indistinct and inaccurate.

In my opinion greater "freedom of expression" might have been attained if the player had referred occasionally to his notes, while the value of his performance from an artistic standpoint would not have suffered in the least. Among the most noted organists of my time whom I have known personally, and with whose playing I am quite familiar, are: August Haupt, Gustav Merkel, A. G. Ritter, W. T. Best, Alexandre Guilmant, Theodore Dubois, Eugene Gigout, Charles M. Widor, Dudley Buck, Samuel P. Warren, John K. Paine, Eugene Thayer, Frederic Archer, George E. Whiting and George W. Morgan.

As a rule, all of these artists have been in the habit of playing from notes in public, and even their own compositions. Who can say they were at such times not "heard at their best"?

It would be better for critics to confine themselves to a plain statement of facts than to express an opinion at variance with sound judgment, based upon a practical knowledge of the subjects they write upon.—Yours very truly, CLARENCE EDDY.—Chicago "Tribune."

**A Man of Many Names.**—In yesterday's review of the last presentation of the "Creation" you take notice of the former performance of that work in this city some years ago, under the direction of Professor Willisiky, which I presume means the undersigned, who at that time directed the "Creation." Having lived and labored in music in these United States for forty-five years, six of which were spent in this city, and all that under my true name, and having borne it for over half a century unsullied, I feel a kind of pride in its extreme oddity, but not enough to lose sight of the many and often ludicrous ways in which it is spelled—or rather misspelled.

For many years I am the recipient of a monthly journal, which comes addressed to A. Wilbilit. I have corrected the publisher several times, and for the fun of the thing I will give the different corrections made until the parties arrived at the above address at which I left it, my endeavor to rectify the errors being all in vain: Wihlart, Willbart, Willkarti, Witthartz, Willkatz, Wileharliz and Wilbilit. A music publisher very lately addressed a package of music in care of Belmont Hall to W. Hortes; letters were sent to me as William Hartz, Bill Harts, Veal Hearts, Willharts, Wilhatsi, Will Horrids and many other names, and finally I turn up in the "Herald" of yesterday as Willisiky.

This much becomes plain to everybody, and may be constituted into a warning for humanity, i. e., a child should be very careful in the selection of a family name at birth, especially if he be a he, for she could easily, I think, change hers at a certain stage of life.

While I am sorry to herewith rob your proof reader of the pride of having done something original in misspelling my name, and with the suggestion that he depend less on the euphony, with a special emphasis, than on the oddity of spelling Slavic names, I remain, without any feeling of bitterness or resentment, yours respectfully,

A. WILLHARTITZ.  
 —Los Angeles "Herald."

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**Art and Patriotism.**—It is proposed by the Roman municipality to give a performance of Verdi's "Falstaff" on the occasion of the Emperor William's visit to his royal ally. However, before this plan can be carried into effect, Mr. Maurel's consent to sing before the Kaiser is necessary, for Mr. Verdi will not accept any other artist in the title rôle of his opera. This brings up once again a much debated question. That art has no frontiers is said to be an axiom, but, though in theory the truth of the assertion may be beyond controversy, there exist many considerations which interfere with it in practice. And of these considerations patriotism—or what many would call Chauvinism—is not the least potent.—European Edition of the "Herald."

**Rome.**—After many changes the Argentina is finally closed. The Costanzi will open with a series of representations of "Lohengrin" with the old Argentina company.

**"Falstaff."**—Verdi's "Falstaff" will be produced this year at the Imperial Opera, Vienna, the singers will sing in Italian, the choruses in German.

**Opera at Gotha.**—In July a series of model performances will be given of old operas. The first will be "Le Petit Chaperon Rouge," of Boieldieu, which will be followed by Cherubini's "Medée."

**Opera at Cairo.**—The last season has been brilliant and profitable. The singers could pass in alternate weeks from "Lohengrin" to "Aida," from "L'Africaine" to "La Juive," from "Robert" to the "Les Huguenots." Still next year will be devoted to operetta and ballet.

**The Opera Comique.**—The Paris Opéra Comique is rehearsing a revival of "Les Pêcheurs de Perles," with Miss Calvé, and of "Phryne," with Miss Sanderson. In May Berlioz' "Les Troyens" will be produced. The opera by Cesare Cui, "Le Flibustier," and Bruneau's "L'Attaque du Moulin," will not be produced till next season.

**Sybil Sanderson.**—The charming Sybil Sanderson has sung the rôle of "Nanon" at the Opéra Comique 100 times. She has never had a substitute and is the only singer with Marie Heilbron, who sang it eighty-eight times, that has held the principal part in Massenet's work.

**Paris Grand Opera.**—It is reported that the partnership or association between Mr. Bertrand and Mr. Campo-Casso is dissolved. Mr. Bertrand, however, hopes to call to his support Mr. Gailhard, the late director of the Opera, and the negotiations looking to this result will soon have a satisfactory conclusion. To this piece of news "Le Ménestrel" adds the inquiry, "Are they going to produce 'La Maladetta'?"

**"Lohengrin."**—An unpublished fragment of "Lohengrin" has been discovered. It is a motif of ten bars, intended to be sung in the third act by 'Godfrey' when he resumes his human form. Wagner suppressed this air because he could not find an artist to take such an unimportant part. This fragment was found in the album of Wagner's friend, Mrs. Lydia Steche, of Plagwitz, near Leipzig.

**Alboni.**—Last year Mrs. Alboni sent to the prefect of the Seine 2,000 frs. to start saving bank accounts of 100 frs. each for twenty girls distinguished during the scholastic year. This year she has renewed the gift for the benefit of twenty boys in the common schools.

**Gigout.**—Mr. Gigout, the celebrated organist, will inaugurate the new organ at Bradford, England, and give a series of recitals.

**Vivier.**—Mr. Eugene Vivier, the great traditional cornetist, who has been so long retired from the view of the public, has produced, at Nice, an opéra comique in two acts, "La Jeunesse de Pierre," for which he wrote both words and music.

**Paris Opera Comique.**—The Minister of Public Works, on March 21, named the commission to draw up the conditions for the competitive designs for the rebuilding of the Opéra Comique. In addition to official personages and architects Mr. Carvalho is included in the commission.

**Zanardini.**—The death is announced at Milan, at the age of seventy-three, of the distinguished musical critic and librettist, Angelo Zanardini. He was born at Venice, and was a prominent member of the staff of the "Gazzetta Musicale." To many he was best known as the translator into Italian of the operas of Wagner, and of various works of Massenet, Goldmark, Auber, Halévy, and others. He was the librettist of Ponchielli's "Prodigal Son," and he also adapted

into Italian many of the songs of Schubert, Mendelssohn, and Schumann. Forty years ago he composed an opera upon the subject of "Hamlet," but this did not prove a success.

**Rouen.**—The first representation of a new lyric drama in three acts, "Ibycus," music by F. Le Rey, was produced at the Théâtre des Arts, Rouen, March 27.

**Pougin's Lectures.**—The first lecture of Mr. Arthur Pougin was on "Grétry and Opéra Comique," the second was on "Verdi and his Works," and is described as "substantial and pathetic, humorous and gay;" the third was on "Lully and the Origin of the Opéra Français."

**Czech Opera.**—The company, under director Jauner, to produce Smetana's "Die verkaufte Braut," at Berlin, will appear in June at the Ronacher Theatre.

**Frankfort.**—The position of first Capellmeister at the City Theatre, left vacant by the death of Dessoff, will be filled by Dr. Ludwig Rottenberg. He is engaged for five years and will begin his duties August 1.

**A Rubinstein Banquet.**—The Vienna Singverein gave a banquet to Rubinstein on March 16. Three hundred persons, many of them ladies, were present. Rubinstein sat between Mrs. Guttmann, the wife of the publisher, and Reimers the actor. At 11 o'clock Reimers recited a poem in honor of the master. After the last verse,

"Willkommen darum an der Tafelrunde,  
Die heute uns mit Dir zusammenführt!  
Gepriesen sei die weihenolle Stunde,  
Die uns zu Deinen Festgenossen klärt,  
Und Aller Freude klingt hell und rein  
Im Jubelruf: Hoch, Anton Rubinstein!"

there was a "Tusch" from the orchestra and general applause. At a quarter past 1 a. m. Rubinstein arose and said: "The greatest good fortune has been allotted to me. The composer's paradise is to hear his works well performed. After to-day my 'Paradise' is not 'Lost' but 'Found.'"

**"Hochzeitmorgen."**—A new one act opera, "Hochzeitmorgen," by Karl von Kaskel, was produced at Hamburg March 23. It is the composer's first work, and shows the influence of Mascagni. Like the "Cavalleria," it is a story of love and jealousy in Italy. The music, according to the Berlin "Courier," is marked by a warm imagination, strong coloring and lots of melody. The orchestration, in spite of some slips inevitable in a first work, is skillful on the whole.

**"Toldi."**—The new opera "Toldi," by Mihalovich, was a great success at Pesth, although the title rôle had a very poor representative.

**Berlin Opera House.**—The last novelty of the season at the Royal Opera House will be "Der Zigeuner," by R. Stiebitz, with Bulz in the title rôle.

**Helene Sandow.**—A lady who will appear in Berlin in the middle of this month under the name of Helene Sandow is a member of one of the oldest German noble families and a pupil of Lamperti and Desirée Artot.

**Julius Gautzberg.**—This artist, who hails from New York, will give a concert at the Hotel de Rome, Berlin, April 11.

**Miss Wietrowitz.**—The well-known Berlin violinist, Miss Wietrowitz, has appeared in London, and received the highest praise from all the critics.

**Critics in Japan.**—A musical critic in Japan who called somebody Hovenkukido, or a "fish without a backbone" was condemned to a year's imprisonment with hard labor.

**An Historical Concert.**—A late historical concert at Florence was devoted to Tuscan composers from the nineteenth century down. It comprised works of Landino, 1300; an anonymous composer, 1400; Corteccia, Malvezzi, Animaccia, Bottegari, 1500; Peri, Gagliano, Vitali, Cesti, Lulli, Pasquini, 1600; Clari, Veracini, Rutini, Nardini, Boccherini, Cherubini, 1700, and Pacini, Gordiniani, and the still living Mabellini of the present century.

**More Prizes.**—A prize of 4,000 marks is offered at Berlin for a new opera. The text and the number of acts are left to the composer's discretion. The scores must be original works, never performed; the text must not be taken from any published libretto. Works are to be sent in up to December 1, to Dr. Stern, Berlin. This scheme will pick up the works that do not pass muster at the Coburg competition. The Belgian Academy offers a prize of 1,000 frs. for a history of solo song (not sacred) in Belgium, since the fifteenth century, and another of like amount for a string quartet. These are only for native Belgians. The French Composers' Society offers one of 500 frs. for an essay on "Proportional Notation," open to all the world.

**New Music.**—At Hamburg a serenade for strings by Wilhelm Rohde; at Magdeburg a piano concerto (C minor, op. 25) by Fritz Kaufmann; at Arezzo a one act piece, "L'Alba," by Pavan, and at Oneglia a similar work, "Nomadi," by E. Marilli.

**"Falstaff" Translated.**—The translations of Boito's libretto are nearly finished, although the text presented immense difficulties, owing to the rapidity of the music. The English version is by Kingston, the German by Max Kalbeck, the French by Boito himself in collaboration with Paul Solanges.



**The New York Symphony String Quartet.**—The sixth concert of the New York Symphony String Quartet took place at Chamber Music Hall, Tuesday evening of last week, when the following program was given under the direction of Mr. Adolf Brodsky:

Serenade, for violin, viola and violoncello.....Beethoven  
Songs—  
"Bois épaïs".....Lully  
"Si tra i ceppi".....Händel  
"Der Engel".....Wagner  
"Winternacht".....Hollaender  
Mr. Plunkett Greene.

Quartet in A minor, op. 41, No. 1.....Schumann

**Some Scharwenka Students.**—A Students' Concert was given at the Scharwenka Conservatory, 37 East Sixty-eighth street, last Saturday week, when the following program was successfully presented:

Prelude and fugue, in C minor.....S. Bach  
Nocturne, in B major.....F. Chopin  
Rhapsodie, in B minor, op. 79.....J. Brahms  
Miss Henrietta Balck.  
"The Wanderer".....J. Schubert  
Mr. Samuel Cohen.  
Concerto for violin, two movements.....Hans Sitt  
Master Lionel Gittelson.  
Toccata, op. 115.....J. Rheinberger  
Miss Ella Porret.  
Duet, from "The Magic Flute".....Mozart  
Miss Sowards and Mr. Neumann.  
Quartet, for four violins, op. 31.....I. Fabian  
Miss Waters, Miss Benson, Mr. Calman, Mr. Sanders.  
Song, "Time and Tide".....Rodney  
Mr. L. Neumann.  
Concerto for piano, D minor.....Mendelssohn  
Miss Mollie L. Quin.

Two examination concerts will be given in Recital Hall (Music Hall Building) the latter part of this month.

**Mr. Carl's Recital.**—The novelty on the program of Mr. Wm. C. Carl's organ recital at the First Presbyterian Church Friday afternoon was the new suite for organ by Henri Deshayes, which is dedicated to Mr. Carl. The full program was as follows:

Alleluia, "O filii et Filiae—Alleluia!" (new).....Th. Dubois  
Noël (dedicated to Mr. Carl).....  
Fiat Lux (first performance).....  
Aria, "O du mein holder Abendstern" ("Tannhäuser").....Richard Wagner  
Mr. Carl E. Duft.  
Suite for organ (MS.) (new).....Henri Deshayes  
(Written for and dedicated to Mr. Carl.)  
Allegretto, menuet, andante, fanfare.  
Song "Spring Voices".....William C. Carl  
Mr. David G. Henderson.  
Prelude and "Isolde's" death ("Tristan and Isolde").....Wagner  
"Isolde," Miss Kathrin Hilke.

**They Used the Janko Keyboard.**—The first concert of the pupils of Mr. Walter Bradley Keeler proving such a success, it was decided to repeat the concert at Chamber Music Hall last Thursday evening. The growing popularity of the Janko keyboard was demonstrated by the interest taken in the work of Mr. Keeler's pupils, who now use this keyboard exclusively. The playing of these pupils was remarkable for the technical ability shown, and which is exhibited to the greatest advantage by the peculiar construction of the keyboard, Misses Newcomb and Bidwell in particular displaying technical resources hardly to be obtained with double the amount of study on the old keyboard. The piano was furnished by Decker Brothers, who have the American rights to this valuable invention. The audience was a large and representative one. The program follows:

Praeludium and fugue.....Bach-Liszt  
Miss Ethel Newcomb.  
Sonata, op. 53.....Beethoven  
Adagio molto e rondo—  
Miss Grace Bidwell.  
Etude, E flat major.....Chopin  
Gnomenreigen.....Liszt  
Miss Alice Quimby.  
Slumber Song.....Heller  
Trauermarsch.....Chopin  
Master Gottfried H. Federlein.  
Nocturne, G major.....Chopin  
Rhapsodie No. 19.....Liszt  
Miss Ethel Newcomb.  
Nachtstück.....Schumann  
Rhapsodie No. 2.....Liszt  
Miss Grace Bidwell.

**Plunket Greene's Recitals.**—Mr. Plunket Greene gave two recitals at Chamber Music Hall this week, the



first being given on Thursday afternoon with the following program :

## PART I.

"Bois épaïs".....	Lully (1685)
"Nacht und Träume".....	Schubert
"An die Musik".....	Schubert
"Dithrambe".....	Schubert
"Im Rhein im heiligen Strome".....	Franz
"Dein Angesicht".....	Schumann
"Waldeggespräch".....	Schumann
"Dichterliebe" (1, 2, 3).....	Schumann

## PART II.

Ancient Irish Melodies arranged by C. Villiers Stanford.

- "The Little Red Lark."
- "Patrick Sarsfield."
- "When she answered me."
- "The Lament for Owen Roe O'Neill."
- "The Foggy Dew."
- "The Flight of the Earls."
- "The Zephyrs blest."

At the second recital, given yesterday afternoon, the program was :

## PART I.

Two Songs.....	Buononcini
"Die Ehre Gottes aus Natur".....	Scarlatti
"Ein Ton".....	Beethoven
"Das alte Lied".....	Cornelius
"Winternacht".....	Grieg
"Es blüht der Thau".....	Hollaender
	Rubinstein

## PART II.

Ancient melodies of the British Islands, arranged by Arthur Somervell.

"Floues of Teares".....	English
"Go hearte unto the lampe of lighte".....	English
"The Three Ravens".....	English
"The Happy Farmer".....	English
"Mye Charaine".....	Manx
"Scots wha hae".....	Scottish
"Where be going?".....	Cornish
"By the waters of Babylon".....	Welsh
"The Ash Grove".....	Welsh
"The Little Red Fox".....	Irish

**An Evening of Opera.**—The second annual presentation of opera by the pupils of the Metropolitan College of Music took place Wednesday evening of last week in the theatre of the Manhattan Athletic Club, on Madison avenue. The first part of the program consisted of the third act (garden scene) of "Faust," and was given with the following cast :

Margarita.....	Miss Rena Atkinson
Siebel.....	Miss Charlotte Riley
Martha.....	Miss C. C. At Lee
Faust.....	Mr. B. F. Miller
Mephistopheles.....	Mr. Edward S. Roe

The "Mephistopheles" of Edward S. Roe was an excellent characterization, and his work was commendably free from overacting. He has a good voice, which he uses intelligently. The "Margarita" of Miss Atkinson was another effective piece of work, and the jewel song was charmingly sung. Mr. Miller's "Faust" was not so satisfactory, though he was in good voice. Miss Riley made the most of her small opportunity and received an encore for the "Flower Song." This was followed by a miscellaneous second part, in which Miss Ida Branth played some of Sarasate's "Gypsy Dances" very brilliantly. Mr. S. F. Miller sang "O Paradise," from "L'Africaine;" Mr. John H. Greatcross gave an aria from "Don Carlos," and Miss Annette Reynolds sang a new song by Dudley Buck, "Love's Remorse," a beautiful composition, and charmingly sung. She has a rich contralto voice of much sweetness and of good range. The third part was devoted to the last act of "Mignon." Cast as follows :

Mignon.....	Miss M. K. Troup
Wilhelm Meister.....	Miss Marcelina Gonzalez
Lothario.....	Mr. B. F. Miller
Antonio.....	Mr. Stewart Holt
Chorus of peasants off the stage.....	Metropolitan Glee Club.

In this Mr. Miller made a much better impression, his work as "Wilhelm" being very satisfactory. Miss Troup as "Mignon" was also very effective. She has a clear voice, and her pantomime is expressive and intelligent.

Much praise is due Mr. Agramonte and Miss Anna W. Story who had the affair in charge. The singers took their cues promptly, and there were but few of the hitches that generally mar a performance of this character. The stage setting was very good, especially that of "Faust," in which a lavish use of potted plants made the stage a charming picture.

**Conrad Ansorge.**—The pianist Conrad Ansorge was the first artist to give practical support to the project of buying the Wagner Museum, by giving a concert on March 22, for the purpose of starting a fund. The result was a pecuniary as well as an artistic success.

**Berlin Opera House.**—During 1892 the Royal Opera House was open for 288 days, and produced for the first time eight operas and two ballets. They were "Freund Fritz," "Boabdil," "Ritter Pasman" (comic), "Wem die Krone?" (by Alex. Ritter), "Genesis," "Bajazzo," and "Die Pappenfee" and "Slavische Brautwerbung" ballets. The deaths during the year were those of Capellmeister Kahl, Mrs. Standigl, Messrs. Ernst, De Ahna and Dorn.



It will still require a quire of legal cap to inquire into the choir alterations; but I'll record them, nevertheless.

First and foremost, I hear that Miss Ida Hubbell, the soprano of Grace Church for many years, will go to the Emmanuel Baptist, Brooklyn, succeeding Miss Mae Mac Reynolds. Everybody is glad that Miss Hubbell has found a good place.

Then comes the news that Miss Hannah F. Smith, the present soprano of the Central Congregational Church, in West Fifty-seventh street, Dr. Lloyd's, will transfer her voice to the Collegiate Reformed, Harlem, in East 121st street, at a very satisfactory salary. Mrs. C. M. Wilhelm was the last soprano of the latter church, and Miss Emma Wing has been completing her unexpired year. Miss Smith is a pupil of Dr. E. S. Kimball, of Baltimore, and of F. E. Bristol, Mrs. Fursch-Madi, Mrs. Ashforth and Frank Van der Stucken, of New York; so it is evident that she has had and still is having the very best of training.

Alfred Lane Crawford, tenor, will go from the Evangelical Church of the Holy Trinity, Dr. Krotel's, in West Twenty-first street, to St. James' Methodist, Harlem, where he will succeed Frederic Dean, the widely known lecturer and musical critic.

Miss Lucie E. Stainback—a handsome but modest young lady, with a sweet soprano voice—will be heard after May 1 in the choir of the Fourteenth Street Presbyterian Church, at the corner of Second avenue. Dr. Sevenoak, the organist, made a most excellent selection.

Charles H. Clarendon, bass of the Church of the Redeemer, Morristown, and well known as first bass of the Hatton Male Quartet, of Brooklyn, will be succeeded at church by H. S. Goddard, who has been chosen by the organist, W. Ward Stephens, from many candidates. Mr. Goddard is a good looking young gentleman, of affable manners, and possesses a mellow, well-trained baritone voice.

Mrs. D. Herbert Jeffrey, the new soprano of Sumner Salter's choir, was formerly Miss May Tallman, and was successively the soprano soloist of the Collegiate Church, at Forty-eighth street and Fifth avenue, St. Thomas' and St. Paul's, from which statement it will readily be seen that she is a singer of much experience. Her husband, the tenor of Plymouth Church, Brooklyn, recently died.

A tolerably well authenticated rumor is to the effect that Mr. and Mrs. Fred. Schilling, Jr., and Harry B. Mook will leave St. Ignatius' Church and go to the choir of the First Baptist. If this be true, then the arduous labors of the music committee of the latter church are o'er.

Our gallant and dashing friend with the sweet tenor voice, J. H. McKinley, is winning fresh laurels abroad, and as his many admirers here will rejoice to know of his success, I quote from a few of the English newspapers: London "Sunday Times," February 19: "A new American tenor made his debut, taking part in the 'Meistersinger' quintet and singing Walther's 'Preislied.' Mr. J. H. McKinley is, we believe, of Scotch extraction, and has studied for some time under Mr. Henschel. His voice is of pure tenor quality, ample range and exceptional resonance and power. His high notes are sustained with ease, and he sings through a trying piece like the 'Preislied' without betraying the slightest sign of fatigue. Mr. McKinley is, moreover, an intelligent, cultivated artist; he phrases with distinction and his style is refined. Altogether the new comer made a good impression, and as an oratorio singer there ought to be a useful career open to him." The "Scotsman": "An extremely favorable impression was made by Mr. J. Henry McKinley, a tenor endowed with a voice of considerable range and power. He is well fitted for oratorio work; his style being characterized alike by vigor, refinement and artistic feeling. His reception was extremely cordial, and he had to respond to a hearty recall." London "Times": "Mr. McKinley's delivery of the 'Preislied' showed decided promise. His voice is of true tenor quality, and his singing was marked by intelligence and taste." London "Musical Times": "The 'Walther' of the occasion was Mr. McKinley, who has a voice of genuine tenor quality and good method. His first appearance awakened a desire to hear him again." London "Pictorial": "He is the possessor of a voice of pure quality, large compass and abundant resonance." London "Daily News": "Mr. McKinley again manifested his claims to be considered an artist of the first rank by his able interpretation of the song 'Holy City.' Same paper: "Mr. McKinley, now that his

namesake's fame is subsiding, commenced a reputation for careful singing. His tenor voice is welcome in these days when, after naming half a dozen vocalists, our list of first-class tenors is well nigh exhausted." London "Queen": "Mr. McKinley is a remarkably fine tenor." Manchester "Guardian": "He has a fine voice and sings in a musician-like manner. His selections were varied enough to show that he had studied in more than one school, and in all he was most acceptable." There is nothing the matter with the above notices, is there?

The last of four musical Thursday evenings by Miss Gertrude Griswold, soprano, and William Russel Case, pianist, will be given to-morrow night at 81 Fifth avenue. These have been delightful affairs.

Homer N. Bartlett was greatly pleased with the way his Easter music went last Sunday week at the Madison Avenue Baptist Church, where he plays the organ. The people of the church are more than satisfied with their new soprano, Miss Cooley. Mrs. W. E. Mulligan's singing of Bartlett's new song, "On Wings of Living Light," was characterized by careful phrasing and deep feeling, and the song, with its effective harp and violin obligato, made a strong impression. Mr. Bartlett's choir was supplemented by 100 children from the Home for the Friendless, whose singing was perfection itself.

Mrs. Carl Alves was well received in Boston on Good Friday night, where she appeared with the Handel and Haydn Society in Bach's "Passion Music." The next day's "Globe" said: "Mrs. Carl Alves made a very favorable impression by her intelligent interpretation of her numbers. She sang 'O, Pardon Me,' and the recitative and aria, 'Ah, Golgotha,' with fine expression and tenderness. The long recitatives were notably distinct in enunciation, the singer's voice possessing the carrying power in a marked degree." The "Advertiser" said: "Mrs. Carl Alves sang the alto part beyond any performance of it that Boston has yet heard, and her 'Oh, Pardon Me, My God,' was one of the chief gems of the whole evening."

Adolf Glose has been chosen organist of the Mount Morris Baptist Church, to succeed Will E. Taylor. Mr. Glose is widely known as a competent organist and a thorough musician.

Dr. Ernest F. King, prominent in the musical circles of Washington, D. C., was in town for a few hours last Monday week. The "Doc" is the jolliest of good fellows, an excellent musical critic, a learned physician and universally popular.

Van Rensselaer Wheeler, the well-known baritone, of the Church of the Divine Paternity on Fifth avenue, has signed a five years' contract with Col. J. H. Mapleson, as primo baritone in opera, oratorio and concert, covering Great Britain, Canada and the United States. His debut will probably be made at Covent Garden with either Carl Rosa or Sir Augustus Harris. "Van" will give a farewell concert in New York about the last of this month. His friends are proud of his success and of his constantly increasing popularity.

Little Willie Spence, one of the thirteen year old sopranos of the Church of the Holy Communion, is a remarkably bright musician. In addition to singing the soprano part in the services of Easter Day, he played a violin obligato, written especially for him, while Mrs. Gertrude Luther sang Whitney Coombs' exquisite song, "The Heavenly Message." There certainly is a bright musical future for such a lad.

Miss Jean Lyman, contralto, one of the best known singers of Troy, N. Y., will be married to Dr. William Clark Cooper at the Church of the Holy Cross in that city next Tuesday afternoon, April 18. Miss Lyman is a pupil of our own William Courtney, and has a truly magnificent voice. Dr. Cooper is certainly a very lucky man. It is to be hoped that Miss Lyman will not abandon her music after marriage, as so many promising and gifted singers and musicians do. Her musical friends in New York wish her happiness, prosperity and long life.

The pupils of the operatic department of the Metropolitan College of Music gave a highly creditable exhibition of their

## MANHATTAN

## OPERA HOUSE.

THIRTY-FOURTH STREET,

Bet. Broadway and Seventh Avenue.

SALVINI.

ability last Wednesday evening at the Manhattan Athletic Club Theatre, under the direction of Emilio Agramonte, assisted by Miss Anna Warren Story, teacher of acting and stage manager. They did the garden scene from "Faust" and the last act of "Mignon," besides several solo numbers. The chief singers were Miss Rena Atkinson, Miss C. C. At Lee, Miss Charlotte Riley, Miss M. K. Troup, Miss Annette T. Reynolds, Miss Marcelina Gonzalez and Messrs. B. F. Miller, S. Fischer Miller, Edward S. Roe, Stewart Holt and John H. Groteloch, Jr. Miss Ida Branth, violinist, played Sarasate's "Gypsy Dances" with a strong bow, a supple left hand and much musical taste.

Mr. and Mrs. Gerrit Smith and Francis Fischer Powers gave their Easter concert last Wednesday evening at the Mendelssohn Club House. It was musically, socially and financially one of the very big successes of this season. Such an aristocratic and elegantly attired audience is seldom seen even in gay Gotham. And look at the names of the artists who took part: Mrs. Lillian Blauvelt, Mrs. Clara Poole King, J. H. Ricketson and Gustav Dannreuther, in addition to the three who gave the concert. The program included nineteen compositions, five of which sprung from American brains. All the artists were enthusiastically received, and none of them ever appeared to better advantage. It was really a great occasion.

Three songs recently sent me, composed by Lillie Mahon Siegfried and published by Hitchcock, are cute, dainty and attractive. They are entitled "The Sea Breeze and the Scarf," "The Beautiful Land of Nod" and "Japanese Lullaby." They are dedicated respectively, and doubtless respectfully, to Fannie Edgar Thomas, Mrs. John Hamilton Bough and the New York "Herald," and the words are by Ella Wheeler Wilcox, except the "Japanese Lullaby," which was written by Eugene Field. The composer is gifted with a proper sense of the melodious, and her piano accompaniments are written in a manner indicative of studious contemplation. It is always a pleasure to notice as favorably as possible any music written by one of the fair sex, for so few of them make any attempt at composition. Try your hand at it, ladies; you may be more talented in this direction than you realize!

John Delwyn Briggs and Mrs. Florence H. Jenckes were married in this city last Wednesday. Mrs. Jenckes up to the time of her marriage was the soprano of the Thirteenth Street Presbyterian Church. She is a pupil of Bristol, and has a powerful, agreeable voice. Congratulations and best wishes are in order.

Mrs. Josephine Gro, chairman of the music department of the newspaper woman's booth at the New York Press Club Fair, is writing a souvenir march for the fair. She and Ella Wheeler Wilcox will have the poetry and music booth. Several of the music publishers have promised Mrs. Gro liberal donations of music and musical books, and success is already crowning this bright little lady's efforts.

And still another wedding! Mr. Hymen has certainly been very busy of late, even though many people consider him a skin. This time "Mr. John Mack requests the honor of your presence at the marriage of his daughter, Pamela, to Mr. Enrico Mario Scognamiglio, on Saturday morning, April 15, 1893, at 11 o'clock, Church of Saint Francis Xavier, West Sixteenth street." I am not acquainted with the young lady, but the groom is the handsome cellist who recently settled in New York, having come from Baltimore. He is a gentleman of striking appearance, a good cellist and a fine musician. Whether or not he will continue to play in concerts after his marriage I have not been informed. Good luck and happiness!

Miss Mary P. Kimball, daughter of Dr. E. S. Kimball, the well-known vocal teacher of Baltimore, who has been finishing her piano studies during the past year under Leschetizky, will sail for home from Genoa with her mother on May 25. She was an excellent pianist before she went abroad, and it is now thought that she will take rank among the very best American players on that much abused instrument.

Everybody who has been fortunate enough to hear Miss Marcelina Gonzalez pronounces her one of Gotham's most accepted sopranos. This charming little brunette gave a concert last night at the Mendelssohn Glee Club Hall, together with Mr. Emilio de Gogorza, whose voice is rich and agreeable. It is needless to remark that it was an occasion of rare artistic merit.

That delightful harpist, Miss Avice Boxall, tall, stately, handsome and accomplished, gave a concert last Friday evening at the Y. M. C. A. Hall, Harlem, under the auspices of the "Fear Not" and "Golden Rule" circles, King's Daughters and King's Sons. Miss Boxall, who played both the harp and piano with her usual skill and brilliancy, was ably assisted by Miss Geraldine Morgan, violinist; Master Winfred Young, soprano; Mrs. Alec Irving, contralto; Charles Stuart Phillips, tenor; H. J. Bauer, bass, and Miss Jeanne Pottinger, accompanist.

We all know that William C. Carl can play the organ more than a little bit. His first recital of this season drew a big audience to the First Presbyterian Church last Friday afternoon, and everyone who attended will make a point of going to the rest of the series. Among Mr. Carl's selections were three new compositions by Th. Dubois: "Alle-

luia," "Noel" and "Fiat Lux," the "Noel" being dedicated to Mr. Carl. He also played from manuscript a new suite for organ, written for and dedicated to himself by Henri Deshayes. The assisting artists, Miss Kathrin Hilke, David G. Henderson and Dr. Carl E. Dufft; all did superb work, Mr. Henderson's number being a song, "Spring Voices," composed by William C. Carl. Next Friday afternoon at 4 o'clock the assisting performers will be Miss Kate Percy Douglas, soprano; Miss Grace Julia Hodgkins, contralto, and John Holland, violinist. The entire recital will be devoted to Italian composers, ranging chronologically from Andrea Gabrieli, of the sixteenth century, down to Pietro Mascagni.

"Iolanthe" was mightily well done last Friday and Saturday evenings at the New York Athletic Club by the Amateur Operatic Association under the musical and stage direction of Louis R. Dressler. The cast as announced in this column two weeks ago was changed in only one respect, Grant Odell assuming the rôle of the "Earl of Mount Ararat" in place of William F. Brown. All of the principals did excellent work, surpassing that of most of the professionals who have appeared in this operetta in New York. Frank Molten's patter song in the second act was marvelous in rapidity and distinctness of utterance. Grant Odell's make-up was immense, and his singing was not surpassed by any. Fred Parker was a creditable "Earl Toller," and Jack Shaw did good work on the stage as "Private Willis" and behind the scenes as stage manager. Miss Louise Cowles and Richie Ling made love to perfection, and sang and acted admirably. Their part of the work has never been done better in Gotham. Mrs. Frank Molten's rich contralto was heard to decided advantage in the title rôle, and Mrs. Emma W. Smith was a substantial and dignified "Fairy Queen." The choruses went with a snap that was delightful.

Purdon Robinson met with a rousing reception last evening at Historical Hall, Brooklyn, at one of the Phelps-Grosche chamber music concerts. His high baritone voice has a velvety quality that is extremely delicious, and his style is eminently effective and artistic.

The Manuscript Society held another of its delightful private meetings last Saturday evening at the Gilsey House. Incredulous folk, who don't believe that any good thing can come out of Nazareth, should attend one of these meetings and hear the original works of American composers at their initial performance. Every doubting Thomas thus far has been promptly convinced even against his will.

The Lincoln Club, of Long Island City, enjoyed its first entertainment last Wednesday evening at the club house. It is very easy to understand why the affair was a great big success when the names of the artists are given. Mrs. John P. Gray, soprano; Miss Julia Wickham, contralto; Dr. Carl E. Martin, bass, and Mrs. Carl E. Martin, pianist. There was one more performer, who tried hard to make the audience laugh; but modesty almost prevents me from stating that his name is

ADDISON F. ANDREWS.

### A Protest From Detroit.

DETROIT, Mich., April 5, 1893.

Editors Musical Courier:

THE prizes offered by the National Conservatory of Music for the best symphony concerto, suite and cantata being awarded last Thursday in New York, I noticed the prize of \$500 for the best symphony was awarded to Mr. Henry Schoenfeld, of Chicago, and see by the "Dictionary of Music," published by Scribner, that this gentleman was born 1856, that making him thirty-seven years of age. One of the requirements of the competition states that competitors must be under thirty-five years of age.

Is the above book quoted from correct in stating this gentleman was born on the above date? If so, his composition should not have been awarded the prize.

In justice to the American composers under thirty-five years of age who may have sent manuscript compositions to the committee for examination, and with all due respect to the committee who made the awards, I feel if his age as the above date would make it had been known to them he would have received his just reward in having his manuscript returned.

JOHN T. WOLCOTT.

**Richard Muller.**—The Leipsic Arion has nominated its late director, Richard Müller, honorary director, with a continuation of his present salary for life.

**Aug. Horn.**—The death of Aug. Horn, celebrated for his piano arrangements of classical and modern music, took place in Leipsic March 25 in his sixty-seventh year.

**The Udel Quartet.**—The Vienna Udel Quartet, that gave concerts in the Saal Bechstein April 6, 7 and 8, brought as its accompanist an excellent artist, Carl Frühling.

**Paris Opera.**—The performances of Miss Wyns in the rehearsals of "Deidamia" were so unsatisfactory that her contract with the Grand Opéra has been cancelled. She is, however, engaged for the Opéra Comique, to make her début in "Mignon." The tenor Van Dyck begins his engagement April 1. It is reported that the Opéra Comique will produce Gluck's "Iphigenia in Tauris."



Lending a willing ear to genuine criticism is that to which I owe my best musical improvement. PURDON ROBINSON.

**M. H. R. HUMPHRIES**, choirmaster of St. James' Lutheran Church, Madison avenue and Seventy-third street, is one of those men whose home and family find no rival in musical, social or ambitious life-strife. To speak of "children" stops discussion of recital, concert or organ loft topics; the word "home" calls a light to the eye no compliment can summon; at mention of "wife" the smile of triumph fades to a deep tenderness of expression, and the voice takes on an added warmth as it speaks of the sweet woman he married "in the Old Country, when we were both children."

His home, a truly charming one on 128th street, is his "very own." His son, fulfilling all the expectations that proudest father could entertain, is at Cambridge preparing for the Episcopal ministry, after having graduated at Trinity, Hartford, with highest honors. An earnest worker, his summers are spent in prisons and missions, where his rare oratorical gifts have already made him a welcome and noticeable feature. Musical also, he was a member of Dr. Gilbert's Trinity Chapel choir. Another son is preparing to be a doctor. The daughter, an extremely pretty and engaging young girl, has marked musical talent. Her father intends having her make music a serious study as soon as her school duties come to a graceful stopping place. Realizing fully the advantages of scholastic education, he yet wisely places before them the following out of an art talent, believing that one cannot too early commence to follow the route evidently planned by Providence in bestowing an art instinct.

He decries with an earnestness born of regret for the great waste of talent he has seen in a large musical experience through parents' mistaken idea that music of all things, especially for a boy, is a thing to be shunned. "They inevitably drift back into it," he says, "minus the time and advantage of an early training. Many wrecks of humanity are thus made which might have been rich and valuable additions to musical life. Indeed much of the musician disaster which people dread, is the result of this bull headed driving of the young mind North, when born headed for the South."

His little girl has a talent for painting and literature as well, but beyond a general direction of the artistic tendencies, he does not mean to dissipate the central talent in other directions. One has but to meet Mrs. Humphries to realize the power of womanly charm over fame and art seductions.

A critic and excellent musician in Birmingham, England, his father was his first teacher. Sight reading of musical notes and the rudiments of a musical education were taught in the family side by side with print and arithmetic, so that at five the boy and his brother were singing solos from "The Messiah" without any idea of being prodigies.

At eight he was singing in public, and singing he has gone through the world every waking hour of his life ever since. Parental training was supplemented by that of boy chorister, and later as member of an oratorio society, of which Sims Reeves was a star member. His first triumph was upon being invited to "substitute" for the famous tenor, who frequently after the "big solo," "Thou shalt dash them," vanished, leaving 2 guineas with which to pay a substitute. Mr. Humphries was the favorite for this distinction.

Of Sims Reeves he says: "His was a rich, warm voice, sufficiently full to accord with oratorio sentiment, yet so flexible that he could color in the most marvelous and finished manner every shade and tint of the uttered harmony. It was this peculiar shading interpretation, breadth of insight, aside from the voice, which gave to this man his permanent fame. He had none of the phenomenal compass, sensational timbre or trick of effect which has made scores of more ephemeral vocal stars. His radiance was pure and unvarying. Never heard him sing 'high C' in my life, yet I scarcely ever heard him sing without crying. His 'Thy rebuke hath broken his heart,' 'Comfort ye,' 'Behold and see,' from the Messiah, 'Händel's 'Deeper and deeper still,' 'Waft her angels through the skies,' from 'Jephtha,' were musical epochs in the souls of all who heard them understandingly."

In an apartment house on Clinton place, then the social centre of the city, Antonio Barili, a half brother of Patti, gave expensive lessons and prepared elaborate concerts,



which were city events. From the small flower garden below there came to his window one day the tones of the superb and thoroughly placed tenor voice of young Humphries. The owner, who carries a song on his lips when not eating or speaking, was surprised by an invitation from the master to take the tenor rôles in Beethoven's "Ade-laide," soon to be given, and in other compositions later, for which coaching and instruction should be given in exchange. The excellent opportunity was not lost on the young Englishman, who gained an enviable reputation side by side with Connolly in the best musical atmosphere.

Voice production, oratorio and ballad, with organ loft and concert directorship, are Mr. Humphries' fortes. He is vocal instructor at Westminster School, Dobbs Ferry, a school of considerable importance, where many of the wealthiest people in New York send their sons to be prepared for college. He is conductor of the Amphion Singing Society, of Mount Vernon, and of the well loved Banks' Glee Club, of this city.

This latter society originated among the clerks of the banks' clearing houses, led by one of their number, but finally came to the care of Mr. Humphries, thirteen in number, steadily growing in numbers and popularity (despite the fateful number at commencement), as the notably fine concerts given in Chickering and Steinway halls, the Lenox Lyceum and Carnegie Music Hall, can testify. This is its ninth season.

Hon. J. Edward Simmons, president Fourth National Bank, is president of the club; Hon. Henry W. Cannon, president Chase National Bank, vice-president; Mr. Fernando Baltes, cashier Mechanics and Traders' Bank, treasurer; Messrs. G. G. Williams, George Montague, F. D. Tappen, W. A. Nash, E. K. Wright, H. C. Fahnestock and Wm. Sherer, all presidents of important city banks, are the board of directors. The associate members are of the best people of the city, among them Messrs. E. Francis Hyde, E. B. Harper, S. V. White, W. Rockefeller, John Sage, Wm. Steinway, Albert Weber, Drexel, Morgan & Co.; Robert Jaffray, F. Dean, W. F. Havemeyer and several heavy mercantile concerns.

Among the prominent active members are: Messrs. J. J. Burns, a fine baritone; A. J. Broad, a rich basso; H. W. Chapman, baritone, a young man of much promise; E. H. Dexter, W. H. Hosford, Fred Harvey, of the Heavenly Rest, formerly one of Thomas' traveling stars; J. R. H. Hall, E. D. Jardine, nephew of the well-known organ builder, an extremely intelligent and delightfully mannered young musician, a fine basso, member of the Metropolitan Society and a capable organist, officiating in St. James' Lutheran Church; A. Kingsland, a good tenor; O. E. Loew, a church singer, bass; J. H. Monroe, J. Moull, E. E. Madiera, a theological student; Dr. W. Mahoney, of St. Francis Xavier's; R. Norris, A. C. Roberts, literary as well as musical; C. W. Stranahan, W. F. Spencer, baritone; D. A. Slattery, Jr., Andrew J. Smith, H. Trost, Jr., of the Forty-fourth Street Synagogue, also of the Liederkranz; T. R. Warley and R. S. Zimmerman.

Mr. F. Baltes, the club treasurer, was one of the original members, and has unfailingly since been one of its principal promoters. A good musician, he is a most affable, modest and loyal good fellow.

Male glees are a feature of the club music. The English glee combination is a baritone, one male alto, one basso, two tenors. Owing to the scarcity of the male alto in this country, this combination is here a rare one. This peculiar voice, which can be used but in combination, is scarcely desirable enough, artistically or financially, to warrant training. When found here it is usually imported from Europe, and Mr. William Mahoney, of St. Francis Xavier, is perhaps the best exponent in this country.

The original music of the Lutheran Church was largely choral. Of Episcopal scope, the "Te Deum," "Jubilate" and "Gloria in Excelsis" are sung, and four anthems are rendered at St. James' every Sunday in addition to the regular service. Barnby, Tours, Sullivan, Stainer, Britton, Buck and Wordman are well loved by the singers.

The choir is a double quartet. The soprano, Miss Grace Cunningham, is probably the youngest soloist in New York. Pupil of Mr. Humphries, she has acquitted herself creditably already in "The Messiah," "Creation" and "Judas Macabaeus." Young, talented, with a rare faculty for interpretation, a career is safe to predict for her, unless Cupid interfere—always a higher achievement for a woman than any career.

Miss Carrie Raymond, the contralto, is a charming Western girl, a good student, with beautiful voice.

Mr. H. Clamroth, the basso, is a first-class lawyer as well as singer. He is son of the professor in the Normal College whose death a year ago was so widely mourned. Mr. Clamroth's musical expression is excellent. Mr. Humphries sings tenor. Of the second quartet, Miss B. M. Cox, Mrs. Martin, Mr. Grieshaber and Mr. W. F. Spencer are members.

Mr. Jardine's talents are well known in New York. A pupil of Mr. G. W. Morgan, he has decided talent for the organ and good musical insight.

Saturday—rehearsal day—is welcomed by all members of the choir as being one of the most agreeable events of the week.

The congregation of St. James' once occupied a Fifteenth street church; nor is it quite understood why the jump was made into the Seventieth, as many of the members still dwell in the old district, also in Brooklyn.

Dr. J. B. Remensnyder, the pastor, a most earnest and talented churchman and agreeable and courteous gentleman, is fond of music, especially of congregational singing.

A unique and interesting performance took place in the Fifth Avenue Theatre Easter Sunday afternoon, namely, a trial performance of the lyrical portions of a new opera which has been written by Dr. F. Hamilton Wier. Some four score friends of the young composer, and a few whose interest it is to discover the good in the new, were assembled, a full orchestra was on hand, and five of our best choir singers interpreted the rôles vocally. The subject treats the comedy side of "feminine progress." The opera is in three acts. Although bereft of chorus work, scenery and acting, the music held interest throughout. It is swinging, dashy, expressive, with many charming, catchy melodies, which were enthusiastically endorsed. Orchestration, score and words are all by Dr. Wier, who himself conducted the "trial," to the great surprise of his friends, who will never cease discovering new "resource" in the young surgeon. The work of the singers showed what our organ lofts contain in the way of vocal efficiency. Without previous ensemble rehearsal they acquitted themselves creditably in reading and enunciation, Miss Kathryn Fleming and Mr. Grant Odell, of the Church of the Covenant, showing especial talent for interpretation. Miss Gray, Miss Johnston and a young man with a sweet tenor voice were the other singers.

"Josephine Geo." has (for fun) arranged a unique, correct and altogether ecclesiastical hymn from the tune "Yankee Doodle." The most orthodox deacon, even though a fife or drummer of the war, would fail to recognize the jubilant, rakish strains in its new dress. It is a triumph in the art of rhythm change.

Miss Ella Wheeler Bond, of Hermosa, S. Dak., the talented young violinist who studied last winter at the Lambert Conservatory, has distinguished herself by composing words and music of an unusually good four part Easter song, which has been printed and was sung in the churches of her native town on Easter Day. In the key of F, 4-4 time, the little song has tasteful vocal scope, logical form and sweet harmony. The words are stirring and lyrical.

Miss Bond is niece of Ella Wheeler Wilcox, and though yet in her teens gives evidence of remarkable musical genius.

Miss Emma R. Bartlett is an accomplished vocalist, self possessed, artistic, thoroughly trained, with a fresh young bird-like voice enhanced by the charming personality of the young girl. She is coming to be a valuable auxiliary to her father's choir.

FANNIE EDGAR THOMAS.

## Music in Boston.

BOSTON, April 9, 1893.

"SAMSON," an oratorio by Händel was given in Music Hall, Sunday evening the 2d by the Händel and Haydn Society, under the direction of Mr. Zerrahn. The solos were sung by Mrs. Nordica, Miss Rollwagen, Messrs. W. J. Winch, Plunket Greene and Gardner S. Lamson.

"And it came to pass afterward, that he loved a woman in the Valley of Sorek, whose name was Delilah."

"And the lords of the Philistines came up unto her, and said unto her, Entice him, and see wherein his great strength lieth, and by what means we may prevail against him, that we may bind him to afflict him, and we will give thee, every one of us, eleven hundred pieces of silver."—Judges XVI, 4, 5.

The story of Samson and Delilah has furnished the text for many musical works. Riemann gives this list of operas and oratorios: "Il Sansone," Italian oratorio by G. P. Colonna, Bologna, 1677, although there is no mention of this work by Walther, Fétis or by Riemann in his "Musik-Lexikon"; "Sansone accettato de Filistini," oratorio by F. A. Urlo, Venice, about 1700; "Simson," German opera by C. Graupner, Hamburg, 1709; "Samson," grand opera, by Rameau. Voltaire made the sketch of a libretto for this opera, but the orthodox cried out against the audacity of "the infidel" in using a biblical subject for the stage, and they prevented the performance. Voltaire alludes to the fact in a note to the libretto published in 1752; in the note he refers to "Samson" appearing with "Harlequin" as a miracle worker at the Comédie-Italienne, and says that Rameau used the music written for "Samson" in other operas, as "Zoroastre."

The "Samson" of Rameau was given privately at the house of La Popelinière and with success; "Samson," English oratorio by Händel, 1742; "Samson," oratorio by George von Pastewitz, about 1770; "Samson," French oratorio by Lefroid de Mereaux, Paris, 1774; "Simson," oratorio by Rolle, 1785; "Samson," oratorio by Tuczek, 1809; "Samson," opera by Wenzel Müller, Prague, about 1808; "Il Sansone," Italian biblical opera, by Basili, given at the San Carlo, Naples, during Lent, 1824, with No-

zari and Lablache in the cast; "Samson," a French opera by Duprez, the famous tenor (the elder Dumas assisted in the libretto). Duprez in his "Souvenirs d'un Chanteur" calls this opera "my cherished work, in which I put the most of my heart, intelligence, time, and, I may say, myself." The first scene represented "Gaza" and the meeting of "Samson" and "Dalila;" the second was at Sorek, with the seduction and the treason; the third showed "Samson" grinding at the mill of the Philistines, and the fourth was the pulling down of the temple of Dagon. Pauline Viardot, Miss Duprez and Puget were the chief interpreters in the concert performance; Viardot was the mother of "Samson," "Méhala."

Duprez was unable to put his opera on the stage. Fould, the Minister of Fine Arts, told him the stage setting of the last act would cost over 100,000 frs., &c. Duprez then changed the words to suit a subject almost analogous, taken from the Crusades; the opera was then called "Zéphora." "Samson," however, was translated into Italian and German, and was given in concert form in Berlin in September, 1857. Duprez's account of his work contains many interesting and peculiar opinions concerning the character of opera in general. "Samson," a grand opera by Raff, has not been performed; at least I can find no note of a performance. Saint-Saëns' "Samson et Delilah" has had a singular experience. It was finished about 1872, although in 1870 the second act was tried with Augusta Holmès, Henri Regnault, the painter, and Bussine. The same act was sung in 1874 at Mrs. Viardot's country place. She was "Delilah," and the other singers were Nicot and Auguez. The first act was sung Good Friday, 1875, at the Châtelet, Paris, in oratorio form, and the singers were Miss Bruant, Caisso and Manoury. The first operatic performance was in German, December 2, 1877, at Weimar, under the direction of Lassen, and with Miss von Müller, Ferenczy and Milde.

In 1880 the third act was given at a Colonne concert in Paris under the direction of the composer and with the assistance of Miss Walta, Lamarche and Lauwers. In 1883 the work was given at Hamburg with Sucher as Delilah, and it was afterward sung in the theatres of Cologne, Prague and Dresden. Its first performance as an opera in France was at Rouen, March, 1890, with Miss Bossi, Lafarge and Mondaud in the cast. It was first sung in Paris at the Eden Theatre, October 31, 1890, with Rosine Bloch, Talazac and Bonhy. Afterward it was sung at Lyons, Marseilles, Aix-les-Bains, Bordeaux, Toulouse, Nantes, Montpellier, Nice, Dijon, Florence, Geneva. It was given in concert form in Brussels under Saint-Saëns' direction and at Liège. But not until November 23, 1892, was it sung at the Paris Opéra, and then with Mrs. J. Deschamps, Vergnet and Lassalle. I am under the impression that its first performance in the United States was in concert form March 25, 1892, in New York, by the Oratorio Society under Walter Damrosch, and the singers were Mrs. Ritter-Goetz, Montariol, Moore, Fischer, Distelhurst and Robinson. Luis Cepeda, Allu and Oudrid y Segura wrote the music for a Spanish drama, "Dalila," about 1875.

Singularly enough, in the greater number of these operas and oratorios Samson is a tenor. It is not surprising that in the last century and in the early part of this century the tenor voice was employed, perhaps for reasons of tradition. But in these days of realism we should expect to find Samson with a "Judenbass," or a "bierbass," or with tones like unto the tones of a sarrusophone contrebass.

Who was Delilah?

According to the Book of Judges, she dwelt in the valley or by the brook of Sorek.

Ewald says that her name signifies "traitress."

Knobel calls her "Die Zarte."

Lange regards her as a weaver woman, if she was not absolutely a "zonah." And in this connection read the essay of Montaigne on "Cripples," in which he refers to the Greeks who decried women weavers.

Renan smiles a fat smile and dubs her "une drôlesse," which is, being interpreted, "a bad lot."

Others find that her name is akin to the verb "einullen," to lull asleep.

Chrysostom argues gravely, and without warrant, that she was the wife of Samson; and the pious Milton, whose domestic experience was sour, accepted cheerfully the opinion of the Holy Father.

Some have called her an Israelite in the employ of the Philistines, a political hetaera. It is hard to determine the nationality of the dwellers in Sorek, for the frontier was as shifting as the love of the woman who immortalizes the locality.

In the libretto of Saint-Saëns' opera "Delilah" is a zealous priestess of Dagon; she refuses to deliver up "Sam-

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son" for gold, but she betrayed him through religious fanaticism. She is then the sister of "Judith."

\*\*\*

In the tragedy by Ippolito d'Aste made known to us by the elder Salvini, "Delilah" loves "Samson." Before she met him she could say:

Within the arms  
Of many, in the heart of none; 'mid loves  
Unbridled, loving overmuch, I never  
Loved any truly.

She revolted at the idea of betraying a strong man:

I will not ope his tomb; he shall not taste  
Death in my kiss.

She calls on the night to hide her after the betrayal. She tells blinded "Samson" that she was the sport of fate. She clings to his breast in the temple scene.

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We know nothing about this woman's beauty, whether it was of common type or of that excellence praised by Bacon, that hath some strangeness in the proportion. Milton fancies her "bedeck'd, ornate and gay; an amber scent of odorous perfume her harbinger; a rich, Philistian matron." According to the Miltonic version she was a woman of stilted tragedy, who must have seduced solemnly and in accordance with approved traditions, that she might be

Nam'd among the famous  
Of women, sung at solemn festivals,  
Living and dead recorded, who, to save  
Her country from a fierce destroyer, chose  
Above the faith of wedlock bands.

Yet the poet admits, through the chorus, that she had "outward ornament," which was the means of shearing "the fatal harvest" of "Samson's" head. But he reviles her throughout the poem, so that we wonder at "Samson's" infatuation, and say with the chorus:

God of our fathers, what is man!

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Was it just, however, for the mighty poet to thus wreak eternal vengeance on his wife, Mary, the daughter of Mr. Powell?

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No. "Delilah" was no tragedy queen, with stilted tread and strident voice. "Samson" in double darkness oft remembered her, as Pierre de Boscosel de Chastelard sighed for his loose love when he could not sleep in prison. He thought of the

Heavy scents of hair  
And fire of subtle amorous eyes, and lips  
More hot than wine, full of sweet, wicked words  
Babbled against mine own lips, and long hands  
Spread out, and pale bright throat and pale bright breasts,  
Fit to make all men mad.

And what became of her? Did she secretly love the Lion-Killer to her death, and drink daily to his memory in deep draughts of the strong, heady wine of Sorek? What Philistine, what wandering stranger could ever fill the place of the departed?

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Her name is not found in Thomas Heywood's "Nine Books of Women." Restif de la Bretonne does not include it in the list of celebrated women in alphabetical order at the end of "Les Gynographes." Defoe does mention her in "The Political History of the Devil," but he calls her naughty names.

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Josephus, like an experienced man of the world, thus moralizes: "As for Samson being ensnared by a woman, that is to be ascribed to human nature, which is too weak to resist sins." Richard Rogers, of Weathersfield, in Essex, preached many, many sermons on the Book of Judges one Lenten season, and he plumed himself thereon, so that the sermons were published in 1615. He was a stern, ungallant man, and yet in his invectives he occasionally smacks his lips. Listen to the words of the preacher: "Samson was drunk with the sottish and inordinate love of her—then he saw too late with Adam that God was gone from him and that he had lost all the great strength which God had given him." The preacher then probably addressed a prominent member of his congregation: "It delighted the old ribald to see and hear, and regret the pageants, stories and practices of uncleanness which he remembreth he hath wrought." Did Samson think of the consequences? No, according to the Rev. Richard Rogers, for "Delilah's lap and armes was no fit nor likely place or occasion of such thoughts or meditations." Samson was "blindfolded with her beauty."

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Poor Samson! Like Huayna Capac, the Peruvian ruler, "he could never refuse a woman, of whatever age or degree she might be, any favor that she asked of him."

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How was Samson blinded by the Philistines? With lances, red hot needles or red hot oil? For these were the usual means in those days.

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The commentators and the myth hunters have made sport with Samson. A Roman Catholic legend represents him as a physician. La Mothe le Vayer finds that the

actions of the hero portray the Sceptical Philosopher. Sir Richard Burton, in "The Book of the Sword," is sure that Samson is the Hebrew type of Hercules, the strong man, slayer of monsters and the Sun-god, and he quotes Wilkinson and Jablonski; but Renan laughs and claims that pure mythology was not to the taste of the ancient Hebrews.

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More extraordinary still is the comment made by the celebrated Mr. Bayle on the Philistines compelling Samson to grind at the mill. This is a prudish age, and I must not copy the ingenious speculation recorded and amplified by Bayle. Do you remember the Scythians who spared the lives of males captured in battle, but put out their eyes? Herodotus tells the story in his artless way. At the same time, Bayle thinks they are in the right "who cannot persuade themselves that the Philistines were so good natured as to punish in so agreeable a manner a man who had been a scourge to them, and whom they hated as a pest."

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You know the argument, and the text, wrenched by Newburgh Hamilton from Milton's tragedy for Händel's oratorio. The men of the eighteenth century saw a blind man; they imagined a conjugal squabble; they indulged in acid reflections on matrimony; they delighted in Harapha and boasting and counter boasting; and they introduced an aria with trumpet obbligato. Saint-Saëns ponders the story of Samson and Delilah: What appeals irresistibly to him as a man of our own day? The temptation, to be sure, and, whether there enter into the subtle minded questions of treachery for patriotism or religion, the hearer recognizes at once a passionate duet.

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The performance of Händel's oratorio was creditable to the society so far as the choral work was concerned, but the oratorio itself might well be left on the shelf, with the exception of a few airs and a few choruses. Händel's "Samson," even when it is cut to the quick, is a weariness to the flesh.

Mr. Plunket Greene displayed a command of the breath, and his enunciation was delightfully distinct. He sang his numbers with the tones heavily detached, and the accentuation of roulade passages was much exaggerated. He showed a tendency to force his lower tones. I believe that he will be more effective in his song recitals of the immediate future.

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The Lillian Russell company gave "The Mountebanks" at the Boston Theatre, April 3. It was the first performance of the operetta in this city. Cellier's music shows the physical and mental weakness of the late composer; it is neither tuneful nor interesting. Gilbert's libretto is not one of his best, in spite of excellent lines. The action drags, and the second act is dreary in the exposition of the effects of the potion. The company is worthy of a better piece.

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Mr. Carl Baermann gave his fourth and last chamber concert, April 4. He was assisted by Messrs. C. M. Loeffler, Kunz, H. Heindl and Schulz. The program included Mozart's piano quartet, E flat major; Beethoven's sonata, op. 27, No. 2; Beethoven's variations and fugue, op. 35, and Rhineberger's piano quintet, op. 114. This concert gave much pleasure, on account of the excellence of the ensemble and the thoughtful, impersonal and unexaggerated performance of the solo numbers. Mr. Baermann and his associates were loudly applauded.

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The program of the twenty-first Symphony concert was as follows:

Dramatic overture (MS.)	Miss Lang
Aria from "Faust"	Spohr
	Mr. Max Heinrich.
Symphony, C minor, No. 9 (B. and H.)	Haydn
"Gruppe aus dem Tartarus"	Schubert
"Die Allmacht"	Schubert
	Mr. Heinrich.
Theme and variations	from Suite No. 1. Moszkowski
Perpetuum Mobile	Dvorák
Scherzo Capriccioso	Dvorák

Miss Lang's overture is perhaps a creditable work for a young student. Whether it deserved a place in a Symphony concert is another question. Although Miss Lang in certain songs has shown in the past a pretty melody, the themes of the overture are not of marked originality or striking effect. There are ingenious passages in the detail, but there is a general lack of definite purpose in the conception and in the carrying out. The composer seems to be pricked by the desire of extracting ideas from the orchestral instruments in turn. As a result there is occasional piquancy, and there are pleasing measures, but this dramatic overture is a promise rather than a fulfillment. It is as though the composer deliberately set about to see what she could do in this line; there was nothing musical within that forced its way irresistibly and assumed orchestral shape and color.

Mr. Heinrich is more at home in music that calls for gusts of emotion or dramatic interpretation than in the saccharine strains of Spohr. Although in the aria he often showed fine phrasing and a full command of his resources, I preferred him in the songs of Schubert. It would be easy

to quarrel with this singer of pronounced individuality if he were viewed solely from the standpoint of bel canto; but Mr. Heinrich has the great faculty of creating apparently at will a fitting atmosphere that enwraps the hearer as well as the singer. He is intellectual in his delivery, and his intellectuality is quickened by emotion. His numbers were followed by spontaneous and long continued applause. Indeed, after the songs by Schubert he was recalled again and again.

The symphony gave much pleasure, and Mr. Schulz was called out for his performance of the cello solo in the minuet. The numbers by Moszkowski and Dvorák were brilliantly given, and in the flute variation from the suite Mr. Molé exhibited his skill to the evident delight of the audience.

PHILIP HALE.

### Last Arion Concert.

AT the third and last of this year's concerts on April 16 the Arion Society will produce a number of works by Peter Benoit, the foremost composer of the Flemish school.

Though the fame of Benoit is well known in the musical world few of his compositions have been performed outside of Holland and Belgium. At former concerts Mr. Van der Stucken brought out the overture and interlude of "Charlotte Corday" and a choral scene from "The Pacification of Ghent," and the remarkable success obtained by these bold and original works induced the Arions to devote the greater part of their next concert to give the music lovers and critics of this city an opportunity to appreciate more thoroughly the Flemish master's style.

Besides above named works an excerpt "Lorelei" from the oratorio, "The Rhine"; a folks scene from "The Pacification," and the second part of the oratorio, "The Scheldt," will be performed with the assistance of Mrs. Carl Alves, Messrs. William Rieger, Albert Thies, Perry Averill, Franz Remmert, Conrad Behrens, Hermann Hovemann, the male chorus of the society, and a large orchestra. In "The Scheldt," which is written for a double male chorus, the Arions of Newark will also participate.

**The Largest Organ.**—The town of Sidney in New South Wales boasts the largest organ in the world. It possesses 128 stops. Next to it in size come the Cathedral, Riga, 124; Saint-Sulpice, Paris, 118; Albert Hall, London, 114; Notre-Dame, Paris, 110; Auditorium, Chicago, 109; Saint George's Hall, Liverpool, 100; Doncaster, 94; Town Hall, Leeds, 93; Antwerp Cathedral, 90; Alexandra Palace, London, 88; Armley, Leeds, 70; Crystal Palace, London, 68.

**Warnots — A Correction.**—Henry Warnots, as Mr. Arthur Pongin correctly states in the supplement to Fétis, was born not at Saint Trond, but at Brussels, and was not in his sixty-fourth, but sixtieth year.

**Covent Garden, London.**—The management announces the following engagements: Tenors, Jean de Reszké, Max Alvary, Vignas, De Lucia, Salvaterra, Giannini, Lieban and Bonnard; baritones and basses, Ancona, Pignatola, Ghasne, Dufliche, Bispham, Ed. de Reszké, Plançon, Wiegand, Castelmarty and Mesdames Melba, Calvé, Nordica, de Lussan, Palliser, Moran-Olden, Arnoldson, Gherlsen, Dagmar, Ravogli, Faure, Meisslinger. German choruses and orchestra will not be engaged; "Tristan," "Die Walküre" and "Siegfried" will be given in German, but "Tannhäuser," "Lohengrin" and "The Meistersingers" in Italian. Ed. de Reszké is to be "Hans Sachs," and "Mephistopheles" in the scenic version of Berlioz "Damnation of Faust." The novelties announced are "I Rantzau" and "I Pagliacci," while promises are made of an entirely new work, "Jehan de Saintré," by Frederic Erlanger.

**Schumann's Works.**—The new volume of Schumann's works, edited by Brahms, comprises the following unpublished pieces: (1) Andante and variations, for two pianos, two cellos and a horn; (2) "An Anna" song, with piano accompaniment; (3) "Im Herbst," song, and accompaniment; (4) symphonic etudes, supplementary to op. 13; (5) scherzo e presto appassionato, for piano, supplementary to op. 14 and op. 23; (6) theme in B minor, for piano. Schumann's contributions to the sonata, written in 1853 in honor of Joachim, are omitted. They are an intermezzo in F, the finale in A minor and A major.

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## Correspondence.

## Newark News.

NEWARK, N. J., April 9, 1893.

THE Easter concert of the Peddie Memorial Cæcilian Choir, which occurred on Wednesday evening, April 6, was a thoroughly successful one, due partly to the excellent and conscientious work of the choir, which had been well drilled for the occasion by their conductor, E. M. Bowman, and also by the assistance of the three vocal artists of the evening, Miss Emma Heckle, James Sauvage and Dr. Carl Martin.

The first part of the program discussed was the performance of a new sacred dramatic cantata, "David," the music by G. H. Marston, and the words by Sharpcott Wensley. The work, although at times extremely harmonious, is not meritorious enough to challenge unbiased criticism, and the text at times is so disconnected that considerable is left to one's imagination.

The choruses were for the most part well rendered, except for a slight indecision in the attack. This fault would probably have been obviated by the assistance of a conductor, but Mr. Bowman could not do two things at once, and his energies upon this occasion were concentrated upon the piano accompaniments.

The four soloists in the cantata were: "David," Dr. Carl Martin, baritone; "Jonathan," Mr. Ira Keller, tenor; "Michal," Miss Carrie Miller, soprano, and "Merab," Miss Bessie Bowman, alto. Of these parts, Dr. Martin made the most of what fell to his share, singing in a deep, melodious voice. Mr. Ira Keller was dramatic and forceful, and delivered his lines with fine discrimination.

Of the two fair young girls, Miss Miller and Miss Bowman, too much cannot be said in commendation of their work. Miss Miller has a voice of pure soprano quality, at present very light but quite suited to the part she essayed. Her solo, "Shine out, O Sun, in beauty shine!" was a delightful bit of vocalism, and won a deserved recall. Miss Bessie Bowman to a certain extent carried the honors. She has a noble contralto voice, and to this is added a keen musical instinct and enthusiasm, inherited to a large degree from her excellent father. Her voice is well placed and her articulation above reproach. Both young girls received a superabundance of flowers and many congratulations.

Part 2 of the program was performed entirely by the special soloists, although opened by Mr. Bowman, who played in his usual masterly fashion Bach's fugue in E flat, the subject, first strain of the chorale, "St. Ann's." This was followed by a group of three songs by Mr. Sauvage—(a) Gounod's "Maid of Athens," (b) "Cradle Song," by Ries; (c) Tchaikowsky's "Don Juan Serenade."

It is hardly necessary to take a special occasion to enlarge upon the perfection of Mr. Sauvage's vocalism, his performance at this concert being fully up to the usual standard.

We had the pleasure of hearing Miss Heckle in two selections and a recall, and were then not satisfied. She is a woman with a splendid soprano voice of very dramatic quality, and in Mozart's recitative and aria, "The Marriage of Figaro," she created a pronounced impression, quite unusual to the phlegmatic Newark audiences. Miss Heckle was later heard in the trio, "I Naviganti," by Randegger. She was accompanied by Mr. Sauvage and Dr. Martin, all three producing a perfect ensemble. Dr. Martin, handsome and dignified, sang "Will o' the Wisp," by Cherry, and kindly responded to a recall.

Mr. Bowman gives two concerts at the Peddie Memorial each year, and his efforts are always rewarded by success.

MABEL LINDLEY THOMPSON.

## Pittsburg, Pa.

PITTSBURG, Pa., April 3, 1893.

THE great topic of conversation among musicians and other music lovers is the coming of Paderewski to Pittsburg. Not only is there enthusiasm in talk, but financial action has already been so lively that standing room only is left for present and future ticket purchasers. I do not say that all of the enthusiastic ticket holders anticipate a great intellectual and emotional feast, as in the case of the professional musician, for many are talking of the world famous Polish artist's exuberance of filamentous foliage as being the head centre or scenter of attraction. To this class of listeners (?) there may not appear to be any melodious strains in the music he will perform, but they will notice (as one of our witty musicians suggested) many charming "airs in his capo."

The pronunciation of the great pianist's name seems to be a jaw breaking effort on the part of even some of our four hundred; so by common consent the "spirit" is substituted for the letter in pronunciation, and he is therefore dubbed "Paddy's Whisky." This reminds me of the convenient way which was indulged in of pronouncing the name of the great Polish violin virtuoso, Wieniawsky. The people could not twist their tongues into the proper shape, so that instead of taking it straight they took it "half and half" by denominating him "Wine and Whisky."

Two Pittsburg boys have taken to the road, if not to wealth and fame, most certainly to a fairly successful career in theatrical business. These two young aspirants are J. K. Murray and Frank Sadler, who appear in the Irish drama "Glen-da-Lough" at the Duquesne Theatre this week. Mr. Murray takes the leading part on the stage, while Mr. Sadler wields the baton over the heads of the orchestra. The latter Pittsburger lately arrived from Germany, where he underwent a course of training in orchestral composition and conducting. The principal musical selections of "Glen-da-Lough" are the work of Mr. Sadler and are highly spoken of. One of the interesting features of the rendition of this Irish drama will be the appearance of the venerable composer of "Kathleen Mavourneen," F. N. Crouch, who will conduct the orchestra during the singing of that famous song by Mr. Murray—so the bills say. Sunday concerts are all the rage in church and hall. Carl Retter, the organist and director of the Calvary Episcopal Church, takes the lead in this laudable effort. His method is on the plan of giving entire works

of a sacred character, with solo, chorus, organ and orchestra. These concerts are given in the church on Sunday afternoons.

Homer Moore, who is somewhat of a newcomer, is giving a series of variety sacred concerts in old City Hall. These entertainments are not quite as formal as those given by Mr. Retter, who has to keep within the lines of ecclesiastical or canonical propriety, but are in the free style, both as to mission and admission. Mr. Moore introduces the service of song with a few prefatory remarks, elucidating some subject which is held in obscurity by the masses. The concerts are also especially for the working people, and therefore any attempt at contrapuntally figured harmonies will of course be "out of sight," mentally at least, for the horny handed sons of Vulcan. However, let the good work go on, Mr. Moore. It is a good thing to preach the gospel of music.

Mr. J. P. McCallum, the able director of the Mozart Club, is very much interested in establishing a local symphony orchestra. Some few weeks ago Mr. McCallum gathered together the instrumental forces, and after a series of rehearsals gave a public performance. To say that this initial appearance of picked up men, so to speak, was an artistic success would not be within the confines of true criticism, but the attempt was anything but a failure, and proved that with encouragement and fidelity to the goal to be reached this organization will yet do some very satisfactory symphonic work. Mr. McCallum is a hard worker, and deserves to be patted on the back by a golden hand, as well as by the palm of mere applause. Such a scheme as the establishing of a local orchestra needs a subsidy, and what better use can some of our moneyed music lovers make of their surplus thousands than aiding such an enterprise?

A very welcome acquisition to our little company of organists will be the coming of Mr. Walter E. Hall, who has accepted the position of organist and choirmaster at Trinity P. E. Church. Mr. Hall is an organist of the ecclesiastical order, as his English training in that direction has been thoroughly churchly. Let us hope Pittsburg is big enough to hold him, for the contrast will be great. Chicago, from whence he comes, is a city of the greatest magnitude, in the opinion of the average Chicagoan, and Pittsburg a mere iron town, with exceedingly narrow artistic limits. This is not the opinion of ourselves, but the expression of the more Eastern artists who cannot associate the ponderous pounding of Tubal Cain with the exquisitely refined delicate touches of aestheticism.

Theodore Thomas with his orchestra, will be here on the 19th and 20th inst. With him will appear as soloist Fanny Bloomfeldt-Zeissler, Bruno Steindel, Edward Schaefer, Vigo Anderson and J. Schreurs. Theodore is a host in himself in this city. His early triumphs are fresh in the minds of concert goers. Mr. Thomas will be greeted with a full house.

SIMEON BISSELL.

## Columbus (Ohio) Music.

APRIL 3, 1893.

AN interesting concert was given at the Board of Trade Auditorium on the 30th ult., with Mrs. Sissieretta Jones (the Black Patti) as the "star of the evening," assisted by Messrs. Otto Engwerson, tenor; Fred. L. Neddermeyer, violin; Charles T. Howe, flutist, and the Metropolitan Sextet Club. The following program was given:

Pastorale and rondo from sextet.....	Gouvy
Metropolitan Sextet Club.	
Tenor solo, "Devotion".....	Schuman
Mr. Otto Engwerson.	
Flute solo, "American Rhapsody".....	Terschak
Mr. Charles T. Howe.	
Soprano solo, "Fleur des Alpes".....	Wekerling
Mrs. Sissieretta Jones.	
Quartet, op. 18, No. 4, scherzo and allegro.....	Beethoven
Messrs. Neddermeyer, Tlapa, Snyder and Armbruster.	
Tenor solo, "Saved from the Storm".....	Burri
Mr. Otto Engwerson.	
Violin solo, "Fairy Dance".....	Bazzini
Mr. Fred. L. Neddermeyer.	
Waltz song, "Farfalla".....	Galli
Mrs. Jones.	
Flirtation waltz.....	Steck
Sextet Club.	

Although Mrs. Jones belongs to the dusky race she sings with an intelligence of conception, richness and purity of tone, and refinement of taste and style that throw into the shade many artists of paler complexion.

Nature has been most lavish in her musical gifts to the "Black Patti," for she possesses naturally a magnificent voice, sweet, rich and musical to a remarkable degree. Her intonation is absolutely faultless, and it is no exaggeration to state that she is a great artist.

Although the audience was small, the utmost enthusiasm was aroused, and the dusky artist was obliged to give double encores to each of her numbers. Messrs. Engwerson, Neddermeyer and Howe were enthusiastically received, and were obliged to contribute their share toward satisfying the general desire for encores.

Mr. Neddermeyer was in splendid form, and fairly outdid himself in his rendition of Bazzini's "Fairy Dance."

The Black Patti was under the temporary management of the firm of Velder & Jones, her regular manager having a sub contract for the week of March 30, with the above named firm, which was represented by Mr. Edward S. Jones.

Two concerts were announced, but as Mr. Edward S. Jones (whom it appears is a very slick individual) found the receipts of the first concert very much less than the expenditures, he found it more convenient to leave for parts unknown without announcing the fact to numerous creditors who still mourn his loss.

The artists who assisted Mrs. Jones were fortunate enough, however, to secure a small proportion of their pay before Jones' mysterious disappearance, but the manager of the Auditorium, local printers and newspapers have still their full account charged on their books.

Jones claimed to have been under the employ of the veteran manager, Major Pond, which if true must have been of short du-

ration, for his dishonesty was only equaled by his incompetency as a manager.

A very enjoyable organ recital was given at Zanesville on the evening of the 24th ult. by Mr. Julius G. Bierck, choirmaster of Trinity Church. Mr. Bierck was assisted by Miss Ida M. Smith, of Cincinnati, contralto, and Mr. Gordon F. Miles, of Columbus, baritone.

Most flattering reports of the highly enjoyable affair appeared in the Zanesville papers, and much credit was reflected upon those who participated.

The announcement of the third and last Arion concert has not been made, and there is still "dark mystery" surrounding the movements of the "Arions" as to what musical bill of fare will be served up to expectant subscribers.

An effort was made to secure Paderewski for this concert, but failed owing to previous engagements elsewhere.

Mr. Wm. H. Sherwood, the pianist, will give a recital on the 21st inst., under the auspices of the Women's Society of the First Congregational Church.

The Ladies' Musical Club is nearing the close of one of the most successful seasons in its history. After the two remaining recitals, which will be open to the public, the club will adjourn until fall.

About seventy-five of the Arion Columbian Festival have already signed to go to Chicago and participate in the musical exercises in July.

Mr. Otto Engwerson will give a concert in May, assisted by Messrs. Fred. L. Neddermeyer, Charles T. Howe, the Metropolitan Sextet Club and other artists. Negotiations are now pending for the appearance of Mr. Arthur Beresford at this concert.

Mr. Engwerson will spend the present week at Cleveland, where he will give a song recital.

The Mozart Symphony Club gave the tenth entertainment in the Columbus Lecture Course on the evening of 23d ult. The club consists of the following: Percy W. Mitchell, violin soloist; Theo. Hoch, violin and cornet virtuoso; Richard Stoelzer, viola and viola d'amour soloist; Karl Kraushaar, flute; Miss Camille Toulmin, harp; assisted by Miss Grace Milton, soprano.

The program was of such a decidedly popular character and strung out to such an interminable length, owing to the presence of the encore fiend, that those in the audience who had anticipated an enjoyable evening were sadly disappointed.

Out of thirteen numbers eleven were encored, and while the work of some of the soloists was well done, it is not agreeable to have "too much of a good thing."

The only numbers that were really enjoyable and artistic were "Prize Song" (from "Meistersinger"), viola d'amour solo by Mr. Stoelzer, and nocturne, Chopin, viol da gamba by Mr. Bloedek.

Both gentlemen played finely, and the beautiful tones of their quaint instruments aroused the enthusiasm of those auditors who preferred other music besides "Yankee Doodle," "Annie Laurie," &c.

Mr. Carl Kraushaar, the flutist, played the well worn "Favorite de Vienne," by Terschak, and handled his instrument quite skillfully. In fact, he showed so much ability as a flutist that it is to be regretted he should have wasted it upon such an imperfect instrument as the Meyer flute, with its imperfect intonation and varying quality of tone. It is impossible for the very greatest artists to play in tune upon the old system flute, and the very creditable work of the Mozart Club was marred by the false intonation noticeable in the flute passages. If the old system flute was forbidden the concert room and the Boehm system given the entire preference the flute would at once have the universal recognition it deserves as a solo instrument. If Mr. Kraushaar and a few other adherents to ancient customs would follow the example of Messrs. Molé, of the Boston Symphony Orchestra; Carl Wehner, Otto Oesterle and other Boehmists they would find it much more to their advantage.

Easter services were elaborately observed in our churches, particularly at Trinity, Mr. Julius G. Bierck, choirmaster, and at St. Paul's under the direction of Mr. Theo. Stanwood.

Mrs. Theo. H. Schneider, professor of the piano at the Ohio College of Music, will give a piano recital at the college on Saturday afternoon, April 8.

The past week has witnessed the organization of a new musical, namely, "The Euterpean Musical Society," composed of the Orpheus Club and Columbus Orchestra. The following gentlemen comprise the governing board: A. V. R. Patton, president; C. B. Duffy, secretary; George C. Krauss, treasurer; Mr. W. D. McKinney, Dr. C. O. Probst and Dr. Otto Arnold.

An enjoyable concert will be given by the Liederkranz at the society rooms next Thursday evening. The society will be assisted by Mr. T. H. Schneider and a double quintet, composed of Messrs. J. S. Bayer, George Janton, Walter Braun, Max Hirsch, W. S. Schirner, J. H. Wright, Carl M. Stelzer, W. J. Anderson and George Vieman.

The Apollo Quartet assisted by Mr. and Mrs. Charles T. Howe, gave a very fine concert at Pataskala on the 31st ult. Solos were given by Messrs. Byer and Burbacher, of the quartet, and flute solos by Mr. Howe. Mrs. Howe filled the rôle of accompanist, made doubly difficult on account of being obliged to transpose the accompaniments at sight, as the piano was over a half tone too flat. The work of the quartet is always artistic. AULETES.

## Easter in Leavenworth, Kan.

ALL hearts were filled with Divine inspiration Easter morning, for a more perfect day never dawned upon expectant humanity; just the day for lovely costumes, spring hats, beautiful flowers and enchanting music. Everything blest us excepting, perhaps, the latter. But that was unusually good; the churches all vied with each other in the suitable decoration of their edifices. Perhaps the most inviting musical program to your correspondent was announced by the church of the Sacred Heart, where there is to be found the best quartet choir in the city. Ten o'clock found me listening, well pleased, to a "Grand Italian" mass arranged from masses by Rossini, Bellini



and Donizetti, revised by Michael Angelo Gilsiner, choirmaster and organist of St. Xavier's Church, St. Louis. For Offertory "Regina Coeli," by A. Minor, was given. The quartet is under the direction of Mr. John Joeger, tenor; Miss Bertha Rohr, of Atchison, soprano; Mrs. Diamond, alto. Mr. Joseph Farrell, our violinist, of whom we are proud, supplied the place of the regular bass, Mr. Swartz, who was ill. Miss Rose Mason is the quite efficient organist.

At the Congregational Church a male double quartet rendered much music which was acceptable to the large congregation.

At the Methodist Episcopal Church the Sunday school held forth in a bright way in the A. M. service. In the evening a double quartet rendered some very attractive music, Miss Kate Pierce singing the Offertory in her usual charming style.

The Church of St. Paul blossomed forth in a new vested choir of men and boys, with much new and original music written for the occasion by W. H. Diamond, Mus. Doc., the precentor of the church. The choir pleased the church, and the precentor was congratulated.

The First Presbyterian Church boasts of a large choir under the able direction of Mr. C. V. White, organist of the church. They rendered four good anthems. But the organ music was exceptionally good; a selection from Saint-Saëns and Guilman pleased. Dr. Page gave an illustrated lecture, with the stereopticon, entitled "Easter Mission Glimpses," in the evening.

The music at the Cathedral, Baptist and other churches was of an especial character.

There was a very large audience in Chickering Hall the night of March 23 to hear a good concert. It was not disappointed, for the Lotus Glee Club, of Boston, caused the Y. M. C. A. to feel proud that the association had been fortunate enough to secure such an attraction. Everybody who was present spoke well of the entertainment. The program was:

"Fisherman".....	Gobossi
Glee Club.....	
"How the Race was Won".....	Eakins
Miss Marshall.....	
"Forever and For Aye".....	Marston
Mr. Devoll.....	
"Dance of Gnomes".....	E. A. McDowell
"Cradle Song".....	
"The Sailors' Song".....	Adams
Mr. Lewis.....	
"The Minister's Housekeeper".....	Harriet Beecher Stowe
Miss Marshall.....	
Quartet.....	
Fiddle and I.....	Goden
Mr. Long.....	
"The Marriage of the Flowers".....	Byers
Miss Marshall.....	
"Creole Lover's Song".....	Buck
Mr. Davis.....	
"Heavenly Serenade".....	Robert Goldbeck
Lotus Glee Club.....	

It is wonderful how much enthusiasm can be brought to bear over free shows or where there is a prize offered. The press notices that a chorus of fifty voices was wanted to compete for the prize of \$500 at Hutchinson's State Jubilee brought forth more singers than were known to exist in the city. A chorus of seventy is the result, and although there will be hard work to get the voices in shape by the last of April, and a concert must be given in the interim to raise funds to defray expenses, they seem not at all daunted and are in for the fray.

"The heavens are telling" great results, I assure you. Everything seems to be warmed up to the occasion. The thermometer registered 85° during last rehearsal, which really had a dampening effect upon my leadership, and I was obliged to dismiss early and sing to the cool, refreshing breeze from off the Missouri. "Glorious, glories, &c." It is to be hoped when Mr. Tomlins, of Chicago, comes to Kansas to drill the State chorus for three days he will be prepared for a warm reception.

Frank E. Hunt has returned home from Florence and Paris, where he has been developing a fine tenor robusto voice under Vannucini. He returns shortly to enter the Conservatory at Paris to study for the Opéra Comique. He has made rapid progress and received very flattering offers. Leavenworth is proud of this son, as is also his "prima e cara maestra."

E. R. JONES.

## Newark News.

NEWARK, N. J., April 2, 1893.

THE Easter celebrations in Newark were unusually elaborate this year and the programs presented in Newark "Town Talk" were all that could be desired.

Many of the churches had special quartets from New York, and the local church talent was not found wanting.

At the Park Presbyterian Church, of which Mr. William C. Lee is the progressive young organist, the quartet engaged were from the South Church, New York, and included Mrs. Gerrit Smith, soprano; Mrs. Clara Poole King, contralto; Mr. Hernon Howard Powers, tenor, and Mr. Francis Fischer Powers, baritone. The program opened with a trio, op. 49, andante commoto tranquillo, by Mendelssohn, for organ, violin and 'cello. The quartet sang "Christ is risen," by Dudley Buck, and "Christians, Awake," by Harry Rowe Shelley. Mr. Francis Powers sang the song dedicated to him by R. Huntington Woodman, "Easter Dawn," and Mrs. Gerrit Smith sang Handel's "O had I Jubal's lyre." Mrs. Poole sang "Happy art thou, Magdalene," by Stainer. Mr. Hernon Powers' solo was from "Mors et Vita," by Gounod, and was sung at the offertory. Mrs. Smith and Mrs. Poole united in the duet, "In mercy hear us," from Rossini's "Stabat Mater." Mr. Arthur Potts was the violinist and Mr. William Potts 'cellist.

At the Roseville Avenue Presbyterian Church Mr. Henry Hall Dunklee, organist and choirmaster, had the solo quartet from the Fifth Avenue Presbyterian Church, New York. Miss Kate Percy Douglass, soprano; Mrs. Antonio Sawyer, contralto; Mr.

David G. Henderson, tenor, and Mr. William I. Richardson, baritone.

There were no solos sung, the numbers were all quartets, and included: "As it began to dawn," by Dudley Buck; "How beautiful upon the mountains," by William H. Dyas; "They have taken away my Lord," by Sir J. Stainer, and "Christ is risen," by Dudley Buck. The organ solos were "Allegro Risoluto," from sonata No. 5, by Merkel, and "Grand Chorus," by A. Guilman.

At the Second Presbyterian Church, Mr. Harry Lindsley, the organist and choirmaster, had two quartets. The first the regular church quartet, was composed of Miss Amy Ward Murray, soprano; Miss Josie Bracker, contralto; Mr. Raymond Smith, tenor, and Mr. Evan G. Sherman, bass. The second quartet included Mrs. George R. Ewen, soprano; Miss Caroline E. Schill, contralto; Mr. John Walker, tenor, and Mr. George R. Ewan, bass. The tenor solo was "The Resurrection," by Shelley; the soprano, "Easter Dawn," by Dressler, and the contralto and chorus sang "Hosanna," by Granier. There were some fine organ selections by Mr. Lindsley, and the anthems were excellently rendered.

At St. Paul's M. E. Church, where they have been giving special praise services all winter, the Easter service was especially fine. The regular quartet had the assistance of Miss Corine Lyle, pianist, and Mr. Milton H. Gruet, violinist. Mrs. Taylor, the soprano, sang Horatio Parker's new Easter solo, "Come, See the place where Jesus lay," with organ, piano and violin accompaniment. Mr. Bott sang R. H. Woodman's bass solo, "Easter Dawn," and Mr. Ackerson, the tenor, sang "The Holy City," by Adams. Mr. Bruen came up in fine form for the organ solos, and the congregation sang his hymn, "See, the Conqueror mounts."

At the Peddie Memorial Church, in addition to the singing of the carol choir and organ selections by Mr. Bowman, Mr. Sauvage sang "Easter Hymn," by Rongnon, and Gounod's "Easter Eve."

The Easter music at the Universalist Church was also worthy of mention. Mr. Frederic C. Baumann, organist and musical director, had the assistance of Mr. Louis Ehrke, violinist; Mr. Emil Knell, 'cellist, and a pianist. The quartet sang selections from Shelley, Buck, Parker and Schaefer.

Mr. Louis Russell's program at the South Park was excellent, and the music of the Episcopal churches was up to the usual standard.

A very excellent concert was given in the First Baptist Church, Bloomfield, on Wednesday evening, as a testimonial to William C. Carl, organ virtuoso. The assisting artists were Miss Katherine Hilke, soprano; Miss Kate Percy Douglass, soprano; Miss Kate Maria Hansel, soprano; Mrs. Antonia H. Sawyer, contralto; Miss Grace Julia Hodgkins, contralto; David G. Henderson, tenor; W. Cornell Benjamin, tenor; John C. Dempsey, bass-baritone; Frederick E. Gillette, baritone, and Victor Woycke, violinist.

On Wednesday afternoon, March 20, Louis Russell gave his fourth lecture in the course of Lenten series on the "Lives of Master Composers" in the Newark College of Music. He took for his subject "The Romanticists—Schumann, Weber and Mendelssohn," and on March 20 the March song recital was given by Mr. Russell's pupils.

Miss Yendik, who made her debut on March 27 at the Madison Square Concert Hall, as a pupil of Mrs. Fursch-Madi, was singing fully four years ago at the Munn Avenue Presbyterian Church, East Orange, and was at that time known as Miss Kidney.

Mr. Fredric C. Baumann will give his first organ recital at the Universalist Church on Saturday, April 15, at 4 P. M. He will be assisted by well-known vocalists.

On Monday and Tuesday evenings the comic opera "The Little Tycoon" was performed by the choir of St. James' R. C. Church, under the direction of the organist, Mr. Hollywood. The performance was excellent throughout.

On Thursday evening April 6, the Cæcilian choir of the Peddie Memorial Church will give their Easter concert.

The choir will be assisted by Mr. Sauvage, Miss Miller, Miss Bowman and Mr. Keller, and Miss Emma Heckle and Dr. Carl Martin, of New York.

MABEL LINDLEY THOMPSON.

## Mistake.

IT now comes to light that a great mistake was made in the selection of the emissary who was sent to Europe to induce musical celebrities to visit the world's fair professionally. Both Rubinstein and Brahms could have been secured had a man of presence and imbued with representative characteristics and personal force and intelligence been sent, instead of one who could not even converse with them in the languages they use. Brahms, whose timidity in the presence of strangers is proverbial, was not even approached with the deference due to his personality, and he subsequently could not be induced to discuss the subject, the emissary having repelled instead of attracting him. In fact this individual really created the impression that he was favoring those whom he was kind (?) enough to honor with an invitation.

What will become of some of these world's fair employees after the Exposition has ceased and they sink back into their original covers again? All their temporary occupations and the temporary self inflation they get out of them will then have no further effect, and the memories of their stupid and arrogant conduct will make them permanently obnoxious. The official cad is probably the lowest specimen of humanity, particularly if he's an American, who of all men should be above such absurd conduct.

Mr. Karl Wolff.—Mr. Karl Wolff, brother of Mr. Herman Wolff, the Berlin, Germany, manager, is in Chicago, and will remain in that city during the greater part of the exposition period. The bands under the Wolff management play at the German Village in the Midway Plaisance.

## \*Musical Items.

**The Hartford Musurgia.**—The Hartford (Conn.) Musurgia gave a highly successful concert Friday evening of last week, Mr. Allen conducting. Miss Leonora Von Stosch and Miss Blauvelt assisted, both winning much praise from the local press. Milde's "Spring Waltz," Leslie's "Song of the Flax Spinners," Stoddard's "Arab Song," Clark's "Now to the Dance," and "The Flamingo," sung to music composed by Mr. Allen, were among the numbers given by the club, who, according to the "Courant," gave a most praiseworthy performance.

**A Pupil of MacDowell.**—It is pleasant to note the success of Miss F. Urania Woodman, a pupil of MacDowell and a pianist of excellent promise. Miss Woodman has been heard on many occasions of musical importance during the past winter, and bids fair to rival some of Boston's more prominent artists the coming season.

**Callers.**—Miss Alice Mandelick, Mr. Paul Miersch, Mr. Aurelio Cernelos and Mr. Eugene Weiner, of the New York Philharmonic Club, were callers at this office last week.

**Rose Schottenfels' Success.**—Miss Rose Schottenfels sang with great success at the concert given at the Lenox Lyceum Saturday evening. Her first selection was "Mia Picciola," by Gomez, and in response to a double encore she sang "Bon jour, Souzon," Delibes. Mrs. Ida Klein was ill, and Miss Schottenfels also took her place, singing Bohm's "Still wie die Nacht," which was warmly applauded.

**Program of the German Bands.**—The program for the opening performance of the combined infantry and cavalry bands of Germany, which begin a season of one week at the Madison Square Garden Amphitheatre Sunday evening, April 23, will be as follows:

Jubilee overture.....	C. M. Von Weber
* New Vienna waltz.....	Johann Strauss
Second movement of symphony in C minor.....	Beethoven
* Army march No. 1, arranged for medival trumpets and tympani by J. Kosieck.....	A. Krausse
Fantasia on airs from Mozart's operas.....	F. Von Suppe
* Overture, "Rienzi".....	R. Wagner
Introduction and variations of German songs.....	E. Conrad
* "Ave Verum Corpus".....	Mozart
Chorus and march, "Tannhäuser".....	Wagner
* Grand fantasia on Meyerbeer's opera, "The Prophet".....	W. Wierprecht
Overture, "L'italiana in Algiera".....	Rossini
Kaiser march.....	Wagner
Fackeltanz (Torchlight Procession) in B flat major.....	Meyerbeer
* "The Peace Congress of 1878," selections from national airs (Russia, England, France, Austria, Italy, Turkey and Germany).	

The compositions marked \* will be performed by the Cavalry Band. The last four selections will be played by the two bands combined.

**The Symphony Orchestra's Tour.**—Mr. Walter Damrosch and the New York Symphony Orchestra will start April 19 on their second annual festival and concert tour. The soloists engaged for the entire tour are: Miss Lillian Blauvelt, soprano; Mrs. Sofia Scaldi, contralto; Mr. Adolph Brodsky, violinist, and Mr. Anton Hekking, 'cellist. More than forty concerts will be given in twenty-five cities of New England, Canada and the Western and Southern States.

The party will number seventy-five people, who will travel in a special vestibule train, consisting of dining cars, three sleepers, baggage and smoking cars. The tour is under the direction of Mr. Morris Reno, president of the Music Hall Company, and Mr. John J. Nolan, business manager.

The coming of this organization has long been heralded in the cities to be visited, and every indication points to a series of brilliant artistic and financial successes. In nearly every city where concerts are to be given the attendant expenses are secured by subsidies and substantial guarantees. Special interest is manifested in the orchestra's appearances in the South. Three festival concerts will be given in Nashville, Tenn., and for months past a chorus of over 300 voices, collected from among the élite musical and social circles of the city, has been rehearsing the choral works to be performed.

**Music for Commercial Travelers.**—During the week of the celebration of the Commercial Travelers' Association at the World's Columbian Fair, Chicago, a musical day is announced as follows:

Wednesday, July 26, Commercial Travelers' Day at the exposition, with instrumental concert at Festival Hall, within the exposition grounds, given by the united bands which will accompany the Commercial Travelers' Association to Chicago for this occasion. There will be nearly 2,000 instruments.

**The Nikitas.**—Nikita, her mother, the servants and a cat brought from Europe will occupy 248 Oakwood Boulevard, Chicago, during the next six months and a half. Rent \$400 per month. This is a Chicago real estate bulletin notice.

**The Chicago Version.**—New York, April 8.—Ignace J. Paderewski was the guest of the Lotus Club to-night. There was a big banquet, at which were assembled some of the brightest men in the town, and to them Paderewski made a speech. When finally the dinner had been eaten Vice-President White arose. "We are gathered here," he said, "to lay at the feet of one of the sweetest of muses the



tribute which the Lotus Club feels it alone can pay to the sciences and to the arts. Gentlemen of the Lotus Club, I ask you to join with me in the welcome that the Lotus Club can give." With shouts of approval the members of the club arose, each with a filled wineglass in his hand, crying, "Paderewski, Paderewski!" Paderewski arose, too, holding a glass of wine in his hand, and clinked glasses with all those who were near him. Then he said:

"I came here with a deep regard and respect for your critics. I have been told in Europe, of course by those people who never were in your country, that your habits here were a little wild, but I did not believe it. Your audiences, even in the smallest cities, like and understand good classical music just as well as in Berlin, Paris, Vienna or London. And you, young, fresh nation, you feel in a much more spontaneous way than we do in Europe."

Speeches were then made by Reginald de Koven and H. E. Krehbiel, the musical critics, who gave away some of the secrets of the critical profession. After they had finished, Paderewski eagerly asked to be allowed to say something in French. This is what he said:

"A critic is a man who cannot play or sing or speak. The gentleman who was kind enough to speak about his profession [referring to Mr. Krehbiel] does not know the difference between talent and mediocrity."

—Chicago "Herald."

**A Pleasant Dinner.**—W. J. Henderson, the well-known writer on musical topics and critic of the "Times," gave a dinner to Paderewski at the Hotel San Remo April 6. Besides Mr. Paderewski and Mr. Goerlitz there were present Reginald de Koven, Daniel Frohmann, Alexander Lambert and Charles Bamberg.

**Hanchett's Farewell Recital.**—Dr. Henry C. Hanchett is to give his farewell recital at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, on Monday morning next at 11 o'clock. The program includes transcriptions of Haydn's military symphony and Wagner's "Tannhäuser" overture, songs by Mrs. Hanchett and some organ sketches. The series has proven very interesting and attractive, large audiences being always in attendance. Dr. Hanchett has been tempted by Dr. Behrends' church to migrate to Brooklyn on the first of May; this is therefore the last opportunity to hear him on the elaborate triple electrical organ which he designed for the Marble Church about two years ago, and which under his manipulation has proven such an effective and brilliant concert instrument.

**The Miersches.**—Mr. Paul Miersch, the cellist, had great success at Washington, D. C., on Friday last. The "Evening News," of that city, has the following to say about his performance of De Swert's concerto and some smaller pieces:

Mr. Miersch's execution of his selections was highly artistic, and the tone which he produced from his instrument was of as fine a quality as is ever heard in the concert room.

Mr. Johannes Miersch, the violinist, who was taken ill with typhoid fever on his last tour with the New York Philharmonic Club, and who has been under the doctor's care at the City Hospital at Rochester, N. Y., is reported to be recovering.

**"Galatea" at Chicago.**—Von Suppe's comic opera "Galatea" will be performed at Central Music Hall, Chicago, next Tuesday evening at a testimonial to W. D. Halle. The parts have been cast as follows:

Galatea (the Statue).....Sara M. Dee  
Mimos (Greek Boy).....Bertha Aldrich  
Daphne (Wife of Chryso).....Frances Walker  
Pygmalion (a Sculptor).....W. D. Halle  
Chryso (Art Patron).....Ed. J. Quinlan  
Artists (Friends of Pygmalion).....Tom Wheeler  
.....W. A. McCormick

Louis Falk will be the organist. The affair is under the patronage of the Chicago councils of the Royal League.

**Alice Mandelick's Concert.**—Miss Alice Mandelick gave a very interesting concert at the Hotel Savoy last Friday evening. She had the assistance of Wm. H. Rieger, tenor; Mr. Diaz Albertini, violin; Miss Jeanette McClanahan, soprano, and Graham Reed, baritone. An attractive program was given, and the affair was a brilliant success socially and artistically. Miss Mandelick will sing at Hartford April 25 and 26.

**A Brooklyn Engagement.**—Mr. Alfred E. Titterton, of Brooklyn, has lately been engaged as baritone soloist at All Souls' Universalist Church, of that city, replacing Mr. Will Boat, who has gone to another field. Mr. Titterton, when a boy, held the position as soprano soloist at Holy Trinity, of this city, commanding a salary of \$500 per year. As he grew older his voice changed into a full, round baritone. For the past year or two he has been with Dudley Buck, organist of Holy Trinity, Brooklyn, who speaks only in words of his praise. Mr. Titterton is the youngest member of the Apollo Club, Brooklyn, is an excellent sight reader, fully capable of mastering the most difficult music. It is with pleasure we make this known to all.

**An Iowa Mendelssohn Club.**—The Mendelssohn Club is the title of a new club recently started in Des Moines, Ia.,

and which is in a highly prosperous condition. At their third meeting, held last Friday evening at the home of Mr. and Mrs. H. Heighton, this (their first) musical program was very satisfactorily carried out:

Paper....."The Mendelssohn Club"  
Mr. James M. Tracy.  
Piano.....Prelude in A flat.....Chopin  
Reigen.....Jensen  
Miss Hatten.  
Vocal, "The Chord of Love".....Behrend  
Miss Metta Hills.  
(Violoncello obligato, Mr. Heighton.)  
Trio—Piano, violin and cello.....R. Hoffman  
Mr. Tracy, Mr. Schmidt, Mr. Heighton.  
Vocal, "One Spring Morning".....Nevin  
Miss Johns.

**At Steinway Hall.**—Mr. Phillips Tones, tenor, and Mr. Arthur Seaton, baritone, will give a concert at Steinway Hall this evening. Mr. Plunket Greene, the basso, Miss Catharine Marco, soprano, and Miss Ray Levison, pianist, will assist.

**A Testimonial to Arveschon.**—A testimonial concert will be given to Mr. Albert Arveschon, in Recital Hall (Music Hall Building), Thursday evening April 27. Mr. Arveschon will be assisted by Miss Kathrin Hilke, soprano, Mr. Hans Kronald, cello, and the Apollo Club, under the direction of Mr. Wm. R. Chapman.

**Christian Fritsch's Concert.**—The veteran and popular tenor Christian Fritsch gave a concert at Lennox Lyceum on Monday evening that was very largely attended, and which proved to be a most enjoyable affair. The chief interest of course centred in the singing of the veteran tenor himself, who gave his songs with all the fire and power of a young man. His voice is full, round and sympathetic, and his selections were given with admirable expression, particularly in the German folk song, "Das Soldatenleid," which seemed to carry the audience away. Mrs. Carl Alves and Mrs. Theo. Toedt contributed several charming songs, and Miss Bertha Visanska, a very talented young pupil of the National Conservatory, gave a surprisingly good performance of Liszt's twelfth rhapsody and Rubinstein's "Tarantelle." Mr. Bologna and the Mendelssohn Quartet Club completed the program. Mr. Agramonte was the musical director.

### A Visit to Beethoven.

"WOMAN" gave an account of a visit to the composer by Baron Tremont, a prominent French amateur, in 1809: "The neighbors pointed out Beethoven's house to me. 'But,' they added, 'he has no servant just now; he changes his servants every few days; and when he hasn't got one he very often won't open the door to visitors.' I was determined to try; but, after I had rung three times, without response, I was just turning away when the door was opened by a very ugly man, evidently in a very bad temper, who asked me what I wanted. I said in French: 'Have I the honor of speaking to Mr. Beethoven?' 'Yes,' he answered in German 'but I must tell you at once that I don't understand French well.' 'And I am not any better at German,' I replied, 'but my duty is limited to handing you a letter from Mr. Reicha, of Paris.' He looked at me, took the letter, and asked me in. His dwelling consisted, I believe, of two rooms. One of them had an alcove, in which his bed stood, but it was so small that he evidently used the sitting room to perform his toilet in.

"Everything was dreadfully untidy and dirty; jugs and bottles of water stood about the floor; the old grand piano was thick with dust and heaped up with printed and manuscript music; the little walnut wood writing table hard by was plainly no stranger to spilt ink bottles, and the quill pens that lay all over it were all soaking with ink; some of the chairs, which were mostly rush bottomed, were heaped with plates, holding the remains of yesterday's meals, while others had various articles of clothing flung on them. I could hardly speak German, but I could understand it a little. He was not a much better hand at French. I was quite convinced that as soon as he had read the letter he would dismiss me, and thus end our interview.

"However, I had seen the bear in his den, and that was really more than I had dared to hope for. I was, therefore, much surprised when, after looking at me very carefully, he laid the letter, unread, on the table and offered me a chair. Still more surprised was I when he began to talk. He asked me about my uniform, what office I filled, how old I was, what I was doing in Vienna, what length of stay I was making, and whether I was musical. I answered that Reicha's letter would tell him all this better than my limited German could do. 'No, no,' he said, 'you tell me, but speak slowly; then I'll be able to understand you, although I am very hard of hearing.' So I made the most incredible efforts in the way of language, and he helped with the heartiest good will. It was an extraordinary mixture of bad German on my part and bad French on his. We managed, however, to understand each other; the visit lasted nearly three-quarters of an hour, and when I left he invited me to come again. I left the house prouder than Napoleon when he entered Vienna."—London "Musical News."

**A Rise in Life.**—The famous Italian tenor Fernando de Lucia, who now lives in a palace of his own in Naples, used to beat the bass drum in a regimental band. Though a tenore robusto, he is hardly a robust tenor, for he is a small and delicate man. Success has left him unaffected and devoid of vanity.

**"Festa a Marina."**—The one act "Festa a Marina," by Gellio Coronaro, was produced for the first time at the Fenice, Venice, March 21, with great success. The work took the first prize in the last Sonzogno competition.

**"La Juive" in London.**—Sir Augustus Harris is to revive Halévy's opera "La Juive," which has not been heard there for forty years. He intends to bring the entire troupe from the Imperial Opera of Berlin to London to give 100 representations at Covent Garden Theatre next spring, and has offered the conductorship to Felix Weingartner.

## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During a period of thirteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Pauline Schüller-Haag
Ida Klein	Lucca	Jean de Reszké
Sembrich	Ivan E. Morawski	Marchesi
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzato Nufes	Carl Reinecke	Kathinka Paulsen White
Marie Rose	Heinrich Vogel	Rose Schottentels
Etelka Gerster	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Nordica	Peter Tschaiakowsky	Max Bruch
Josephine Yorke	Jules Perotti—2	L. G. Gottschalk
W. C. Carl	Adolph M. Foerster	Antoine de Kontski
Emma Thursby	J. H. Hahn	S. B. Mills
Teresa Carreño	Thomas Martin	E. M. Bowman
Minnie Hauk—2	Clara Poole	Otto Bendix
Materna	Pietro Mascagni	H. W. Sherwood
Albani	Richard Wagner	Florence Drake
Emily Winant	Theodore Thomas	Victor Nessler
Lena Little	Dr. Damrosch	Johanna Cohen
Muriel Celi	Campanini	Charles F. Treiblar
James T. Whelan	Jenny Meyer	Jennie Dickerson
Eduard Strauss	Constantin Sternberg	E. A. MacDowell
Eleanor W. Everest	Dengremont	Theodore Reichmann
Marie Louise Doti	Galassi	Max Treuman
Fursch-Madi—2	Hans Balatka	C. A. Cappa
John Marquardt	Liberati	Hermann Winkelmann
Zélie de Lussan	Johann Strauss	Donizetti
Antonio Mielke	Anton Rubinstein	William W. Gilchrist
Anna Bulkeley-Hills	Del Puente	Ferranti
Charles M. Schmitz	Joseffy	Johannes Brahms
Friedrich von Flotow	Julia Rivé-King	Meyerbeer
Frank Lachner	Hope Glenn	Moritz Moszkowski
Louis Lombard	Louis Blumenberg	Anna Louise Tanner—2
Edmund C. Stanton	Frank Van der Stucken	Filoteo Greco
William Courtney	Frederic Grant Gleason	Wilhelm Junk
Josef Staudigl	Ferdinand von Hiller	Fannie Hirsch
E. M. Bowman	Robert Volkmann	Michael Banner
Mrs. Minnie Richards	Julius Riets	Dr. S. N. Pensfeld
Arthur Friedheim	Max Heinrich	F. W. Riesberg
Clarence Eddy	A. L. Guille	Emil Maier
Mr. & Mrs. C. H. Clarke	Ovide Musin—2	Otto Sutro
Fannie Bloomfield	Theodore Habelman	Carl Faelten
S. E. Jacobson	Edouard de Reszké	Belle Cole
C. Mortimer Wiske	Edouard de Reszké	G. W. Hunt
Amelia L. Heckle	Ethel Wakefield	Georges Biset
Edward Grieg	Carlyle Petersilea	John A. Brockhoven
Adolf Henselt	Carl Retter	Edgar H. Sherwood
Eugen d'Albert	George Gemünder	Grant Brower
Lilli Lehmann	Emil Liebling	F. H. Torrington
Franz Kneisel	Van Zandt	Carrie Hun-King
Leandro Campanari	W. Edward Heimendahl	Pauline l'Allemand
Blanche Stone Barton	S. G. Pratt	Verdi
Amy Sherwin	Rudolph Aronson	Hummel Monument
Achille Errani	Victor Capoul	Berlioz Monument
Henry Schradieck	Albert M. Bagby	Haydn Monument
John F. Rhodes	W. Waugh Lauder	Johann Svendsen
Wilhelm Gericke	Mrs. W. Waugh Lauder	Johanna Bach
Frank Taft	Mendelssohn	Anton Dvorák
C. M. Von Weber	Hans von Bülow	Saint-Saëns
Edward Fisher	Clara Schumann	Pablo de Sarasate
Charles Rehm	Joachim	Jules Jordan
Harold Randolph	Ravogli Sisters	Albert R. Parsons
Adele Aus der Ohe	Ryan Flanagan	Mr. & Mrs. G. Hensche
Christine Dossert	Dora Henningsen	Bertha Plesner
Edwin Klahre	A. A. Stanley	Carlos Sobrino
Helen D. Campbell	Ernst Catenhusen	George M. Nowell
Alfredo Barili	Heinrich Hofmann	William Mason
Wm. R. Chapman	Emma Eames	F. X. Arens
Montegriffo	Emil Sauer	Anna Lankow
Mrs. Helen Ames	Jessie Bartlett Davis	Maud Powell
Edward Hanslick	D. Burmeister-Petersen	Max Alvary
Oscar Beringer	Willis Nowell	Josef Hofmann
Princess Metternich	August Hyllested	Händel
Edward Dannreuther	Gustav Hyllested	Carlotta F. Pinner
Ch. M. Widor	Xaver Scharwenka	Marianne Brandt
Rafael Diaz-Albertini	Heinrich Boetel	Henry Dunsen
Otto Roth	W. E. Haslam	Emma Juch
Anna Carpenter	Carl E. Martin	Fritz Giese
W. L. Blumenschein	Jennie Dutton	Anton Seidl
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Helene von Doenhoff	Emil Steger	Hermann Ebeling
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Arrigo Bolto	Anthony Stankowitch	W. J. Lavin
Paul von Jankó	Moriz Rosenthal	Niels W. Gade
Carl Schroeder	Victor Herbert	Hermann Levi
John Lund	Martin Roeder	Edward Chadfield
Edmund C. Stanton	Joachim Raff	James H. Howe
Heinrich Gudehus	Felix Mottl	George H. Chickering
Charlotte Huhn	Augusta Ohrström	John C. Fillmore
Wm. H. Rieger	Mamie Kunkel	Helene C. Livingstone
Rosa Linde	Dr. F. Ziegfeld	M. J. Niedzielski
Henry E. Abbey	C. F. Chickering	Franz Wilczek
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Eugene Weiner	Louis C. Elson	Maurice Luria
Marion S. Weed	Anna Burch	Carl Busch
John Philip Sousa	Mr. and Mrs. Alves	Alwin Schroeder
Adolph Hoppe	Ritter-Götze	Mr. and Mrs. Nikisch
Anton Rubinstein S. C.	Adelle Lewing	Dora Becker
Richard Wagner S. C.	Frederic Shailer Evans	Jeanne Franko
Charles Gounod S. C.	Hugo Goerlitz	Frank Taft
Hector Berlioz S. C.	Anton Seidl S. C.	Vesceva Frank
Eugenia Castellano	Theodore Thomas S. C.	Furicicio Busoni S. C.
Henri Marteau	Franz Liszt S. C.	Frida DeGeble-Ashforth
Gloss Family	H. Heimholz S. C.	Theodora Pfafflin S. C.
D. W. Reeves	Joseph Joachim S. C.	Caroline Ostberg
Verdi	Pauline V. Garcia S. C.	Joseph Joachim S. C.
	Rudolf Gott	Edgar Tinel S. C.

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*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

-BY THE-

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LONDON AND PARIS: BRENTANO'S.

American News Company, New York, General Distributing  
Agents.

Western News Company, Chicago, Western Distributing Agents.

Subscription (including postage) invariably in advance  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents

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draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 684.

NEW YORK, WEDNESDAY, APRIL 12, 1893.

Telephone - - - - 1253-18th.

UP to the time of our going to press this week there is no authorized list of officeholders and stockholders in the newly organized Mehlin Piano Company, of Minneapolis, ready for publication. We expect to be able to give the full particulars of the transaction in our issue of April 19.

THE Musical Instrument Department of the World's Columbian Exposition will not be in readiness on the opening day of the Fair. It will be impossible to have the booths completed and the exhibits in position between to-day and the next 18 days. It will take at least one month to shape things in the Musical Instrument Department.

MR. JOHN EVANS, of Newby & Evans, New York piano manufacturers of a well established reputation, is on a six weeks' Western business trip. The Newby & Evans piano is well established, and the fairness, honesty and general reputation of the firm give it a favorable position in the estimation of the trade. People who deal with Newby & Evans are sure to receive proper treatment on a strict commercial basis, and to become identified with the piano signifies a profitable return from the investment.

MR. HAWKHURST, the representative of the Bradbury, Webster and Henning pianos in Chicago, has developed a business which, even without its Eastern connections, would be considered a valuable commercial property. Everyone who knows Mr. Hawkhurst will be pleased to hear of this.

INFORMATION from very reliable sources at Faribault, Minn., states that the Schimmel & Nelson Piano Company expect to have pianos "ready for the market in June," and "we think them a strong concern." "Donald Grant, C. H. Wagner and H. C. Theopold are the principal owners and are strong financially," says our report.

WE acknowledge with thanks an invitation from the Emerson Piano Company to attend the formal opening of their new Boston warerooms at 116 Boylston street, on April 8. We are also indebted to the Emerson branch at 92 Fifth avenue, New York, for an excellent photograph of that tastefully fitted up wareroom, in which are embraced some excellent likenesses of the employes.

THE Ann Arbor Organ Company has, according to the "Times" of that place, issued its new stock, about which information has already been published in these columns, and much of it has been taken by the former stockholders, who in view of the success of the enterprise are anxious to increase their holdings. The company expects to begin work on the new factory building within a very short time.

THE Brown & Simpson Piano Company, of Worcester, Mass., has arranged a regular retail system penetrating several counties of the State and adjoining States to convince people that home manufactures have merit. The system in fact is about a year old, and has resulted in the sale of about 300 Brown & Simpson pianos at excellent figures to people who pay. There is nothing the matter with that, is there?

AS a question in typography we should like to ask why so many daily papers in the United States continue to use at the head line of all piano advertisements a diminutive representation of a square piano. Of course this is still done in Philadelphia, and we can understand that; but the great Chicago papers, such as the "Tribune," keep up the old practice and print innumerable squatty little bloches that one would not identify as a piano were it not for the accompanying reading matter. The time is not far off when the square will become obsolete and the little cuts may be used with equal effect as representing billiard tables; but why not in the meantime strike off something that will in some manner resemble an upright?

IN a letter dated April 5 the Anderson Piano Company, of Rockford, Ill., write: "We appreciate very much the little good notice you gave in regard to our photos. It shows that your paper is read all over the country, for we have had inquiries for photos from all parts of the country and we can keep our photographer busy for several days to make same. We are opening up a new local showroom here," &c.

The same mail brings a letter from J. C. White, of Newton, Kan., in which he says: "We inclose \$4 for one more year's acquaintance, which makes now about the tenth year. And very pleasant the association has been, we assure you. THE MUSICAL COURIER has ever been cosmopolitan, but its cosmos is enlarging each year and no careful reader of its pages can fail to become musically intelligent."

These are but samples of letters that flow into this office all the time, but it is not necessary to reproduce all of them, since every reader of THE MUSICAL COURIER would but find in them a mere expression of his own opinion.

## A VERY IMPORTANT DEAL.

MEMBERS of the firm of the Jesse French Piano and Organ Company have purchased a one-half interest in the firm of James M. Starr & Co., of Richmond, Ind. They have applied for a charter under the name of Starr Piano Company.

These are the meagre particulars received of a transaction which will include the Jesse French Piano & Organ Company in the list of dealers who have decided to manufacture certain grades of their own goods.

In next week's issue will be found a detailed account of the transfer.

REPORTS from the Estey & Camp houses in Chicago, St. Louis and Des Moines all confirm a decidedly active trade in Decker Brothers pianos.

MR. BLUMENBERG, of THE MUSICAL COURIER, is in Chicago on World's Fair and other matters of interest to the music trade. Full and latest particulars on the interesting subjects now calling for attention in the music trade will be found, as usual in these columns, and special efforts will henceforth be made to give detailed reports on the rapidly crystallizing movements associated with the great fair.

A MEMBER of the Chicago trade, who is universally popular among all of its members, is the Hon. Thomas Floyd Jones, the representative in that city of Haines Brothers' pianos. We say the honorable, for all his dealings and his conduct have been characterized by honorable principles and features, and he believes in doing what is right to his fellow man, besides pushing the Haines piano without any especial blow or noise, merely to sell the goods and get payment. The Hon. Thomas Floyd Jones is a broad man who does not pretend to compete with small men, because to beat a small man is no particular credit. He looks upon the competitors in Chicago as big men, and no one has ever heard that he has underestimated their business acumen or their personal character. Probably that is one reason why he has managed to pull through his scheme, which, compared with others in Chicago, has certainly been operated under disadvantages.

IT is in the very nature of things gratifying for men in the same pursuit to have the commendation of their fellow craftsmen. If you are a piano maker and you hear of words of praise concerning your product coming from the mouth of another piano man you are pleased with it beyond what you would be with the ordinary expression of opinion coming from a layman. And you would be justified in assuming that such notice was of actual value to you; that you could turn it to account in urging your claims before a prospective customer.

By the same token THE MUSICAL COURIER is pleased to call attention to the fact that since March 29 it has been quoted in no less than 227 papers in all parts of the country, in which credit was given, to say nothing of the very many quotations published in daily papers as original matter. It must be borne in mind that it is almost impossible to keep track of all papers in which is mentioned THE MUSICAL COURIER, and that we have gathered the above figures from our exchanges alone, without taking into account the numerous publications of lesser importance that are not embraced in our list.

In order to be quoted it is necessary that a paper should be read, and for a paper to be read by other newspaper men and quoted by them is the highest compliment it can receive.

That THE MUSICAL COURIER receives in this way the commendation of the newspaper fraternity is as good evidence as need be placed before its patrons of its value and worth as the representative journal of its class.





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## ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

# WOODWARD & BROWN PIANO CO.

BOSTON, MASS.

MANUFACTURES  
HIGH  
GRADE  
PIANOS.

# WORLD'S FAIR.

CHICAGO, April 8, 1893.

THE gist of the communication submitted to Secretary of the Treasury Carlisle by the Chairman of the Committee on Legislation of World's Fair—Mr. Edwin Walker—yesterday is contained in these questions:

In the event that the World's Columbian Exposition decides not to furnish security for the return and repayment of the \$570,880 referred to in Section 1, can the Secretary of the Treasury pay out said \$570,880, or any part thereof, for the purposes named in said section?

If you are of the opinion that upon the failure or refusal of the World's Columbian Exposition to furnish adequate security for the return and repayment of said \$570,880 it is the duty of the Secretary of the Treasury to withhold payment of the whole of said appropriation, shall the Secretary of the Treasury also withhold the payment or delivery of the souvenir coins known as the Columbian half-dollar to the amount and value of \$570,880?

If the World's Columbian Exposition would furnish the security and receive the amount of the appropriation withheld by the Secretary of the Treasury by direction of the last Congress, could the World's Columbian Exposition assume the payment of the entire cost of the bureau of awards and thereby relieve itself of the indemnity which it is required to file?

If the World's Columbian Exposition decline to file the security required by the act of Congress which you are asked to construe, can the Secretary of the Treasury pay the cost and expenses of the Bureau of Awards out of the \$2,500,000 appropriation reserved by the Department under the last act of Congress.

This sum—\$570,880—is the amount required as the expense of the Bureau of Awards, and there seems no possibility to arrange the open question until these legal disturbances shall have been disposed of. Some of the exhibitors in the musical instrument department are bent upon getting awards (no reflection upon Geo. P. Bent's bent), and never would have entered without having felt that awards would be given. Others again are totally indifferent as to the question of awards, and one or two are sphynx-like in their attitude.

## Improvements.

A curious point has been raised here on what constitutes improvements in pianos and organs. Suppose a piano has in its construction an innovation, would it in consequence constitute an improvement simply because the maker was claiming it as such? Suppose the "improvement" did not improve the tone? Suppose it could be shown that the tone of the piano was not as good, as round, as clear, as sustained as the tone of piano without the "improvement?" Suppose what is called an "improvement" is in reality a "detriment?" From this we conclude that because a maker denominates an innovation, a change, any kind of patent or attachment an "improvement," it by no means follows that the Exposition in its Official Report will so call it, or will give it any special precedence over the regulation construction.

Then comes the question of "advancement." What constitutes "advancement" in a piano or organ? Something that has never been in a piano or organ before, or something that advances its method or line of construction, or something that advances its sale, or something that advances its musical merits? How is this to be settled?

For instance, we know of a piano that has a paste-board or celluloid keyboard attachment to indicate to people ignorant of the piano keyboard the names and enharmonic designations of the keyboard. Is that an "improvement" and "advancement?" From some points of view, yes; from others, positively no. Some persons would approve of it; others would view it as an interference with the proper study of the piano and organ. How is that to be settled? A piano tuner as a judge is not supposed to be able to settle it. A violin authority cannot do it. A judge of mouth harmonicas is not in it, and a musical critic who has been spending a lifetime correcting proof for a music publisher cannot decide it.

Here is a piano with gold strings or composition strings asking for judgment. The manufacturer's arguments will be of no avail; in fact he will not even know when or how the question is to be decided. Who can do it? A piano tuner who never handled such pianos knows nothing about it. A violin authority knows nothing of piano wire. A judge of mouth harmonicas is disbarred, and a critic, who has been spending a lifetime correcting proofs for a rich Union Square music publisher at \$4 a week, probably never heard of or saw a gold string in a piano—or even in an organ.

How many are there even in this country to-day, outside of those directly engaged in the manufacture of them, that know anything at all about the prac-

tical results in the line of electrical appliances in pipe organs, or the Tubular System as a substitute of the Tracker plan? How many?

How many men are there in this country to-day, outside of those directly engaged in the manufacture or sale of them, who know the difference between the various grades of brass band instruments imported into this country and the true inwardness of the brass band instrument industry in this land?

How many men are there in this land of milk and honey and banjo cocktails who know the story of the frauds in the line of old violins, violas and cellos, and also in the prosperous line of new violins, constituting a constant fraud upon the community?

How many men or women are there in this country who can tell when the casework on instruments is solid, is veneered, is imitation, is genuine, is nature's figure or is painted? How many?

## Actions.

There are seven and a half piano manufacturers in this country who make their own actions; the others all have actions supplied to them by Action Manufacturers. Of these seven and a half only two and a half will exhibit at the World's Fair, the other five remaining out—that is at least outside of the exhibitors' space.

Now there is considerable difference in the quality of actions, and some very poor pianos—poor in construction, with poor tone results—have very good actions, while some pianos with excellent foundation qualities and effective scale are seriously impeded by poor actions. Suppose, however, a piano with a poor action and a good tone should secure an A 1 diploma, how would that affect the Action Maker? We should say that it would by no means affect him seriously or make him feel badly, for he would at once utilize that piano diploma unless he had no advertising and no business instinct, in which case he would amount to nothing anyhow.

Suppose he is among the diploma seeking exhibitors himself and his actions received no diploma, while the pianos in which they were used did get an effective diploma? He would be all right anyhow.

Suppose again there were two pianos of different makes, one receiving a powerful commendatory diploma and the other a dish rag of a diploma, and both contained actions of the same make? What would the other action makers do in this case? They certainly would never refer to the dish rag diploma. Oh, no!

Suppose the judges would give special recognition to a piano not at all exhibited? And the band played "Annie Laurie." Lots of things happen to occur as world's fairs lasting six months proceed along.

## Newspaper Items.

The Chicago "Herald" of this date has the following on the Music and Musical Instrument subjects:

### Music and Musical Instruments.

Another important group of exhibits in the Department of Liberal Arts comprises music and musical instruments. The design of the musical exhibit is to illustrate the history and theory of music, showing crude and curious instruments which have led up to the present development. There will be portraits of great musicians, and priceless musical scores of the past. In musical instruments there will be specimens of those used in the earliest times. Self-vibrating instruments will include tamborines, cymbals, castanets, bells, chimes, xylophones and music boxes. In stringed instruments there will be lutes, guitars, banjos, mandolins, harps, zithers, dulcimers and a most interesting collection of the violin family, running the gamut from viol and violoncello to the bass viol. In keyboard instruments there will be a very large exhibit of modern pianos, square, upright and grand. Side by side with this exhibit will be shown the predecessors of the piano, including the clavichord and harpsichord. Then there will be every variety of wind instrument, from the flute and flageolet, through the range of bugles, cornets and horns, up to the organ family, including the largest pipe organs, which are placed as exhibits in Music Hall and Choral Hall.

Music Hall, which is designed for the higher grade of orchestral and solo music, has been equipped with a splendid pipe organ, specially adapted to that quality of music. Choral Hall on the other hand, which is to be equipped for large musical festivals and choruses, will contain a large pipe organ specially devised for sustaining such masses of tone.

### A Chime of Bells.

Other special exhibits in the Musical Department of Liberal Arts include a chime of bells in one of the towers of Machinery Hall, which are put in as an exhibit by a Cincinnati firm. These chimes will play at given hours. Then

there is another set of chimes in the central tower of Manufacturers' and Liberal Arts Building, which is put in as an exhibit by an Albany firm. The latter chimes will ring in connection with a self-winding electric clock, which is itself an exhibit in another department.

The exhibit of ancient musical instruments is mainly from collections loaned to the Exposition. One of the most unique collections is that of M. Steinert, of New Haven, who values it at \$60,000. This collection includes some very old members of the violin family, and also photographs of celebrated musical scores. Most of the celebrated makers from the fourteenth century down are represented in the Steinert collection. Mr. Partello, a United States consul in Germany, also sends some valuable instruments, which he has collected after many years of labor.

In modern pianos and organs there will be exhibits from about seventy of the leading manufacturers. In smaller instruments there will be exhibits from about fifty manufacturers. Many of the piano firms will build handsome pavilions. As this is a commercial exhibit there is considerable rivalry as to the ornateness of the pavilions and their furnishings. The piano men promise to furnish the finest specimens of the piano making art ever shown, and the machinery and methods of manufacture will also be an interesting feature.

There is no truth in the report current that Morris Spinert Steinert will include in his collection of old pianos a "few" of a make of instruments his firm is now selling in its various houses. The man who sent that story out here among the nervous exhibitors should be compelled to play on one of Steinert's old virginals 27 hours a day during the exhibition. The Chicago "Herald" is also wrong in estimating the Steinert collection at \$60,000. Mr. Steinert has insured it in the Live Stock Company for \$100,000, besides doubling the insurance on his own life for the six months of the exposition. Special editions of John S. Bach's four finger etudes will be issued for parties who want to practice on dulcimers.

## Notes.

Frank Gibson, son of Mr. Joseph Gibson, who is at the head of the Miller factory, will have charge of the Miller exhibit; and the Vose & Son Piano Company have made a wise selection in giving charge of their exhibit to their Mr. Dowling, who for many years has been with them at their Boston establishment, beginning as a tuner, and now occupying the position of salesman. He is thoroughly posted on the piano question and will be of great service to the house.

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The A. H. Andrews Desk and Office Furniture Company, of Chicago, is erecting the booths for the following firms: Chickering & Sons, Conover Piano Company, Estey Organ Company and Estey Piano Company, A. B. Chase Company, Vose & Sons Piano Company, and Ivers & Pond Piano Company.

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Any piano or organ manufacturers who will guarantee to erect handsome booths may yet have opportunities to enter the Exposition if they make application now. It is not too late.

## The Goggans in San Antonio.

THOS. GOGGAN & BROTHERS, the only music house in Texas that covers the whole State and a large portion of Mexico, has moved into more commodious and elegant quarters at the corner of Houston and Navarro streets, the Stumberg Building, where they are better prepared than ever before to expeditiously handle their large and ever increasing trade. Everybody knows that the Goggans deal in everything that is best in pianos, organs, musical merchandise and sheet music. They also know that the Goggans are liberal, enterprising and progressive, and that their immense trade gives them an advantage in prices that cannot be had elsewhere.

The "Express" is glad to note the continued prosperity of this old and popular firm, and takes this opportunity to wish them long life and abundant success.—San Antonio "Express."

## Behning.

MESSRS. BEHNING & SONS are congratulating themselves upon an arrangement just completed by them with the firm of Foster & Waldo, of Minneapolis, by which that concern will hereafter take five Behning pianos per week.

The Behning has long been known as a prime favorite in that section of the Northwest, but the placing of an order for 200 pianos of the grade of the Behning is sufficiently unusual to deserve special mention.

The month of March was another record breaking period with Behning & Sons, they having sold during that time more pianos than ever before in the same month since they began business. Mr. Albert Behning left last week to make his periodical trip among their agents in New York and Pennsylvania.



## THEODORE THOMAS.

**A**MONG the most important news just at hand from the World's Fair is the announcement that Theodore Thomas is making a strong effort to have the musical branch, of which he is director (not chief), erected into a Department, which would necessarily raise him to the position of a Chief, co-equal with Dr. Peabody, Mr. Allison, Mr. Ives, &c. &c. The Bureau of Music is now a section or part of the Department of Liberal Arts. Commissioners Saunders and Platt, of the Board of Control, have charge of this new scheme and may report on it at almost any time.

All kinds of conjectures have arisen from the announcement of this important and far reaching project, which, if carried out, would place Mr. Thomas directly under Director General Davis without the necessity of an intermediate officer, and it would furthermore simplify his action in reference to the question of pianos that are to be played in the music halls, or prohibited from use therein.

In conjunction with this there appears a very curiously worded advertisement of the "last" Paderewski recital in Chicago, announced for Tuesday, April 11. It is in fact such an unusually worded advertisement that its reproduction is a strictly legitimate journalistic effort. This is it:

THE AUDITORIUM.  
—  
**PADEREWSKI'S**  
**FAREWELL**  
—TO CHICAGO  
AND POSITIVELY  
**LAST RECITAL**  
AT Auditorium,  
Tuesday Afternoon, April 11,  
AT 2 O'CLOCK.

Notice the word "At," and it at once discloses a possibility. The musical people of Chicago are in pretty close contact with the Bureau of Music at the World's Fair grounds, and the news has trickled down into the city that Paderewski will in truth and reality play his "positively last recital at Auditorium" on Tuesday, April 11, but that he will be heard again after that date at the Music Hall on the World's Fair grounds, and that he will of course play his usual piano—a piano made by a firm that has withdrawn from the Exposition, and which consequently will not be permitted, according to Director-General Davis' order, to go into any of the Exposition music halls with any of its pianos.

The name of the firm at this moment escapes our memory, for the memories of editors are just as treacherous as those of piano men.

Dr. Peabody may be anxious to have Mr. Thomas' section elevated into a Department, to escape once and for all from this piano dilemma, and it may be one of the retroactive steps on the part of the authorities which in the estimation of the adepts of the school of Macchiavelli is called diplomacy.

If Paderewski plays in the World's Fair Music Hall the engagement will be an official World's Columbian Exposition engagement, and there will be no escape from that. Nothing will prevent the loyal piano exhibitors from viewing it in any other manner, no matter who the parties to the contract may be.

Paderewski is booked to leave this country about May 15, and if he is to play at the Exposition it must be between the opening day and the above date—that is, during the first two weeks.

The course that will be taken by the piano manufacturers who were led to believe that the pianos of those who withdrew would not be permitted on the grounds under any guise whatever is unknown to us.

If this step arouses antagonism and aggressive opposition on the part of the loyal exhibitors or a closing and locking up of a greater part of the piano exhibits, together with a withdrawal of the forces at the exhibit, and a practical non-participation, it will

call general public attention to the subject and create a decidedly bitter sentiment among the people, who always can be depended upon as supporters of fair play, if not World's Fair Play.

Will the stake be worth the game? is the question for those who are working to have their pianos passed into the music halls over the heads of the exhibitors. No one will ever consider them passive onlookers of events carrying with them such untold discussion. But after all will it pay to tempt public disapproval, and a general feeling of disappointment finding its most restive exponents among those manufacturers of Concert Grand Pianos who were induced to withdraw and who were known not to have any Paderewskis to offer to the World's Columbian authorities as tempting cards for Music Hall performances?

No excuse or apology will be accepted, and the agents and representative dealers handling the other instruments will certainly feel exceedingly sore at such a turn of events. They may be a more disappointed lot than even those whose pianos are classed among the loyal ones, and who were not brought into line to withdraw. No excuses or apologies will be accepted, we repeat, by those who were led to believe that withdrawing signified withdrawing, and after all would now signify participation in a form far more favorable than under former conditions. This form of participation has no competitors. It is under such brilliant auspices that every other make does not for the time being exist.

And yet in view of the storm of protest and indignation which might be aroused because of the exceptional position gained would it pay to force the issue?

We candidly believe it would not. There is nothing to be gained artistically or financially, as compared with the possible danger surrounding the situation and the peculiar characteristics of our people, whereas a position of dignity in line with the original position taken and an absolute refusal to take advantage of any technical problem to enter the grounds, would be of such tremendous import as to attract the unbounded admiration of the whole musical and industrial world and make the use of any rival piano on the grounds an insignificant event.

It takes wonderful moral courage to follow this plan, but some firms possess that rare quality of heroism.

## Something About Sterling.

**N**OW that the weather has become sufficiently open for outside work, the Sterling Organ Company is making preparations to begin the erection of the new addition which is to be used for private offices. The site is between the two southern wings of the factory, and as to dimensions and arrangements has already been described in the "Sentinel."

Not only are comfortable quarters for the officers of the company and the office employees to be given in the new structure, but it is also to contain convenient and commodious parlors for the exhibition of the finished instruments. For many years the patterns and drawings for use in the factory have been constantly exposed to the disastrous effects of a conflagration, an event which would seriously cripple the concern for a considerable time until new patterns, made according to new drawings, could be got out. The books of the company have also been less protected than they deemed wise, and to cover the whole necessity a new vault has just been completed. It is situated under the present office rooms and is inclosed top, sides and bottom by a 16 inch wall, which is entirely fire proof.

Starting in 1866 the company made organs exclusively until 1884, when pianos were brought into their line of work. As there is a greater market for organs in the South and West, the concerns making those instruments have gradually left the East to a great extent, and but few makers are located in New England. The Sterling Company is still doing a big business in organs, turning out about 15 every working day. They do not make pipe organs, although a large reed instrument is made for church use. The piano department is the most important, however, and the capacity of the works is taxed severely, every day seeing the shipment of an average of 16 instruments. It was thought that last year was a star session of their business, but orders have started in this year to eclipse all records. From January 1, 1893, to the present date, 105 more pianos have been sold than during the same period last year. The instrument is, unlike many other instances of like nature, very popular in its own section of the country, and there have been many local purchasers, the latest being Postmaster Charles N. Downs, to whom a very fine instrument has just been sold.—Ansonia, Conn., "Sentinel."

—The Lawrence Organ Company, of Easton, Pa., propose making an exhibit at the world's fair, consisting of eight of their seven octave piano cased organs.

**A**LL kinds of rumors are afloat on the ultimate object of F. E. McArthur's retirement from Knoxville, where he is handling the Smith & Nixon line of goods, and his proposed opening of a retail house in this city; the latest rumor says that he will handle the Kimball line in New York, but nothing official exists in all these statements.

**H**OWARD, FARWELL & CO., of St. Paul, will have a very extensive wareroom when they get their new establishment in shape. The front is 75 feet, depth nearly 175. It will not be ready for occupancy before July 1. The location is opposite the new building of W. J. Dyer & Brother. This leaves Whitney and Munger the only two music establishments on Fourth street, formerly the leading street in the St. Paul music trade.

**M**R. STEGER, the Chicago piano man, was recently flattered with a big offer for his lease, his stock and his manufacturing plant, but for reasons he is not prepared to state, he refused to sell, although the sum represented a large gain. Mr. Steger kept the negotiations and offer from the ken of the newspaper man, but it leaked—absolutely leaked out. Mr. Steger refuses to discuss the subject, nor will he even hint at the name of the bidder, but we are prepared to state that it was a large jobbing house whose name is known throughout the whole trade.

**M**R. HEMMINGWAY, known for years past as the traveling representative of the Wilcox & White Organ Company, of Meriden, Conn., and a strong advocate of the profitable character of the "Symphony" when handled properly by the dealer, is now in the Northwest, after having visited Pennsylvania, New York, Ohio, Indiana and Illinois. Mr. Hemmingway is a thoroughly posted, conservative and intelligent member of the music trade fraternity, and his observations are worthy of mental digestion. He is of the conviction that the excellent trade of January, February and March (as he has experienced it) is no criterion of the immediate future, and he believes that a safe policy should be adopted that imposes upon the trade caution in its pending and coming transactions. "Move slowly and carefully" seems to be his motto.

**I**T is but due to the postmaster of the City of New York that we publicly extend to him our thanks and congratulations upon the prompt delivery of THE MUSICAL COURIER during the past few weeks. It has been so frequently and so forcibly stated that the facilities of the present post office building and the adequacy of the force employed therein were not such as to make a quick handling possible, that we are much pleased as the conductors of a business enterprise to receive such efficient service. The paper, which for months gone by was delivered even in this city as late as Thursday or Friday, though deposited in the post office on Tuesday, is now in the hands of our local subscribers on Wednesday morning, as it should be. We hear also from out of town places that the same expediency applies to them, and we therefore again offer to Postmaster Van Cott our thanks and congratulations.

## Sohmer at the Fair.

**M**R. DE VOLNEY EVERETT, of Sohmer & Co., will make his headquarters in Chicago during the continuance of the world's fair and personally attend to the Sohmer exhibit, assisted by a competent man.

This will be cheerful news to the many friends of Mr. Everett, who will no doubt anticipate much pleasure in meeting him under circumstances so conducive to enjoyment.

Mr. Everett is now in Chicago, and Sohmer & Co. are expecting a notification from him almost any day that their booth is complete and ready for the pianos, which will then be shipped without further delay.

## The First Camden Piano.

**T**HE casting for the first piano to be built at R. C. Mason's piano factory arrived from New York this morning.

Henry Most is to superintend the manufacture of the pianos for Mr. Mason, and the pianos to be turned out will be of the best manufacture.

A Morse elevator is now being put up in the factory and everything will be in readiness next week for operations.—Camden, N. J., "Post," April 5.

## AN ERROR.

THE Chicago "Sunday Herald," April 9, publishes the following in a Boston dispatch:

The Mason & Hamlin Company, the only piano exhibitor from Boston at the fair, the others having withdrawn because of some dispute with the directors of the exposition, has just completed its exhibit. It consists of some 20 pianos and organs, all of them of remarkable beauty in tone and finish. They are grand and upright pianos, Liszt organs in mahogany, English oak and white and gold, and the workmanship is superb. The most beautiful of the instruments is a medium grand piano, hand carved and inlaid with satin wood. The veneering is so perfect that the surface looks like one sheet. A large upright in white enamel, with pink and blue inlaid decorations, will attract much attention. One piano has two hand painted panels, executed by Enne King, the well-known artist.

In organs there is a small one in cedar of an India model, the feature of which is that it is always ready for shipment. A Liszt organ of the church model has pipes in two shades of dark green, red and gold, and is very handsome. The feature of the organ exhibit is a model of the organ sent to Queen Victoria some years ago, made expressly for use in her household. The entire exhibit is now on its way to Chicago in charge of Henry Mason.

There is a vital error in this dispatch contained in the statement that Mason & Hamlin are the only exhibitors of pianos at the world's fair from Boston. Besides this firm there will be the following piano exhibitors: Chickering & Sons, Vose & Sons Piano Company, Ivers & Pond Piano Company, Miller & Sons Piano Company, Hallet & Davis Company, and may be one other concern.

The reading notice above would be an excellent advertisement for Mason & Hamlin had the false statement not appeared in it. Its inspiration being defective in that essential particular gives to the whole statement a dubious color.

## A Very Enterprising Woman.

FOR some time past Mrs. E. R. McCaa, the proprietress of the Ephrata Music Warerooms, has felt the need of a much larger room for her business than the room in Carter's Block, in which she has conducted the business for several years. In order to be better able to accommodate her large and increasing patronage, and to more satisfactorily display her large stock of instruments, she quite recently secured the spacious warehouse erected some years ago on North State street by L. L. Reddig, and used until last fall as a grain and feed warehouse. Mrs. McCaa is about taking possession of the building, which she intends to fit up and convert into a temple of music. She is preparing to put on display a much larger stock of musical instruments than she has heretofore had, a display which will certainly rival anything of the kind ever shown in this county.

The first floor will be fitted up for the display and sale of musical instruments. With abundance of light on either hand there is no room so well adapted for the purpose in the town.

At some time in the future it is proposed to fit up the second floor as an entertainment hall.

One of the features which will be added to the establishment will be a department for the repairing and cleaning of organs, pianos, &c.—Ephrata, Pa., "Review."

## The Chas. Parker Company.

THE Chas. Parker Company, of Meriden, Conn., have added a new line to their already numerous industries—that of piano scarfs.

It is characteristic of the Chas. Parker Company that they manufacture goods which excel in quality and upon which they establish a reputation that is lasting and to their credit.

It was not long ago that the manufacture of piano stools was entered into, and these goods are now known throughout the country, and considered favorably by dealers for their substantial construction and handsome appearance.

It is their purpose to introduce an assortment of piano scarfs that will likewise attract attention.

The material for these last will be of a superior quality to that generally used for this purpose, and the designs—most of them original—are something entirely out of the ordinary run. The samples displayed were certainly beautiful in pattern and coloring.

They have evidently discovered in the piano dealers a class of people agreeable to transact business with, and desire a more extended contact with them.

Something will be said in the very near future regarding an upholstered piano chair with an adjustable spring back which will be added to their catalogue.

## B. N. Smith.

WE wish to call special attention to the engraving department connected with the B. N. Smith establishment at 514 to 518 West Twenty-fourth street.

Mr. Smith has in his employ some first-class designers and engravers, and the panels both in line patterns and raised work from solid wood are models of clean, handsome workmanship.

These engraved and carved panels and also finished legs

for remodeling the old square pianos are features of Mr. Smith's business, interesting to both the piano manufacturer and the piano dealer.

Mr. J. J. Bergen is the superintendent of the factory and is proving a very competent man.

## Minor Business Changes.

Mr. James W. Burns, of Pittsfield, Mass., has sold out his entire business to E. E. Guilford & Co.

Mr. H. Hammund, of Sioux City, who for the past five years has been connected with the Pinckney Company, of that city, has retired to take charge of a manufactory of small musical instruments operated by the "Stratton" Company, of that place.

The Stevenson Music Company, of Denver, Col., has been bought out and succeeded by the Smislaert Music Company, and the stock removed to 1635 Champa street. The Stevenson Company was recently in financial trouble, particulars concerning which have been published, and this is the result of a readjustment of their affairs.

J. H. Dulin, of Washington, Pa., has moved into the Leonard Building on West Chestnut street, that town, where he will have a better opportunity to display his goods.

The Boyce Violin Company, at Norwich, N. Y., is not only moving, but is moving its entire building to a vacant lot back of the American Hotel, which they will hereafter use as a factory and office.

J. D. Whitney & Son, reed makers, are to close out their business June 1. They have been successfully engaged in the manufacture of organ reeds for several years, their machinery being largely of their own make and of the finest grade. It is hoped that they may decide to remain in town.—Springfield "Republican."

J. C. McAtee, of Hannibal, Mo., has taken a large store. Geo. S. Wheeler, of Nashua, N. H., has started a music store at that place, and Ludden & Bates, of Savannah, have opened a branch store in the Smith Building, of their own city.

Mrs. M. L. Forry or Forey, of Hanover, Pa., has given up business in that town and moved to York, Pa.

## Lindenmeyr-Grass.

AT the home of the bride's mother in New York city, on Tuesday evening, April 4, were married Mr. Gustav Lindenmeyr and Miss Elsa J. Grass.

Miss Grass is the sister of Mr. George N. Grass and the niece of Mr. George Nembach, of Geo. Steck & Co.

Mr. Lindenmeyr is the wealthy paper manufacturer of this city.

## S. S. Stewart's "Banjo Journal."

S. S. STEWART'S "Banjo and Guitar Journal" for April and May is just out, and is a little more sarcastic and pugnacious than usual.

"The Advertising Program Nuisance" is the heading of one article, and there is much matter for consideration in the few terse lines contained therein.

The world's fair schemes for extracting ducats from the pockets of exhibitors is denounced in language substantial and forcible.

This number of the "Journal" is full of banjo news and contains several new musical compositions.

—S. N. Widdup, of Niagara Falls, N. Y., was a guest of Jack Haynes during the early part of the week.

—Mrs. Mary E. C. McCullum, the wife of Fenelon McCullum, died last week at Mansfield Depot, Conn.

—Mr. Ed. Ambuhl, representing Chickering & Sons, was in town on Monday, and will go to Chicago next week to generally superintend the Chickering exhibit.

—The Metcalf Piano Company, of Rochester, N. Y., has elected these directors for the ensuing year: W. B. Armstrong, G. G. Foster, J. F. Foster, Egbert Foster, L. H. Bennett.

—The citizens' resolutions, adopted and presented to the Estey Organ Company at the time of the completion of the 250,000th organ, have been handsomely engrossed in Boston and placed in a frame of heavy oak, 44x52 inches in size.

—John Erickson, of 187 Milwaukee avenue, attempted to pass a check for \$30 in a saloon at Milwaukee avenue and Kinzie street recently, and upon being refused went to another saloon at Desplains and Kinzie streets. There he was also refused, as the proprietor thought the check was worthless, and the attention of the police was called to the case. The check was drawn on Baldwin & Co., dealers in pianos, and was declared to be a forgery. Erickson was locked up at the West Chicago avenue station.—Chicago "Herald."

—Geo. Wilkins, a splitter at the Monson Pond Quarry, has completed a unique and elegant banjo, which he intends sending to the World's Fair. The rim is made from a single piece of slate worked down and polished until at the first glance one would suppose it to be ebony, while the neck is made of black cherry, with a fingerboard of slate inlaid with pearl, veneered upon the wood. The using of slate was an experiment with the maker, but he has succeeded in producing a very fine toned as well as a beautiful instrument.—Portland, Me., "Argus."

## Import Report of Musical Instruments, Etc.

MARCH 16, 1903.

Articles.	Cases.	From.	To.
Musical Instruments.....	1	H. Prins & Co.	J. C. Metzger & Co.
" " " " " " " " " "	2	S. Steinmann & Haghe.	R. F. Downing & Co.
" " " " " " " " " "	1	Thebonville.	M. D. T. Co.
" " " " " " " " " "	1	G. W. Wheatley & Co.	Robt. Welford.
" " " " " " " " " "	4	J. Thebonville Lanny.	Demarest.
" " " " " " " " " "	1	C. Wartenberger.	Davies, Turner & Co.
Music Art.....pk.	3	Laude.	R. F. Downing & Co.
Music ware.....	5	Johann Steckemann.	C. Meisel.
Accordeons.....	15	J. Heckemann.	Jos. Wittner.
" " " " " " " " " "	1	Kohlig & Co.	Davies, Turner & Co.
" " " " " " " " " "	3	Geb. Hirdes.	Weiller & Sons.
" " " " " " " " " "	2	J. H. Bachmann.	" " " "
" " " " " " " " " "	1	Julius Rudert.	H. Partridge & Co.
Violin strings.....	2	" " " "	G. W. Sheldon & Co.
Instruments.....	2	P. Lehra.	C. Bruno & Son.
Brass instruments.....	2	Aug. Bolten.	Alex. Murphy & Co.
Mouth harmonicas.....	3	" " " "	G. W. Sheldon & Co.
String instruments.....	7	John Schroder.	" " " "
Accordeons.....	6	" " " "	" " " "
Strings.....	1	" " " "	" " " "
Accordeons.....	11	C. B. Richards & Co.	C. B. Richards & Co.
Music boxes.....	2	S. Karrer.	Adams Express Co.
" " " " " " " " " "	5	Jules Cuendet.	E. S. Cuendet.
" " " " " " " " " "	4	Mermot Brothers.	Facot & Son.
" " " " " " " " " "	1	Bornand Perrier.	A. Eichler.
Organ.....	1	Laude & Co.	M. D. T. Co. (New Orleans).
Piano.....	1	" " " "	G. M. Day.
Organs.....	6	J. Steckemann.	E. L. Openheimer.
Pianos.....	6	Carl Prior.	Atlas Steamship Co.
Piano felt.....frames.	10	Morrison Polliksen & Co.	Richard Rauff.
Felt.....frames.	13	" " " "	J. K. Kreig & Co.
Strings.....	1	Johann Herkemann.	Aug. Pollman.
" " " " " " " " " "	2	N. Luchting & Co.	American Express Co. (Toronto).
Gut strings.....	1	Julius Rudert.	Com. Express Co.
Organs, parts and machines.....	3	J. P. Lang & Co.	Knauth, Nachod & Kuhne.
Music, printed.....	3	Julius Rudert.	Clayton F. Selmming.
Accordeons & mouth harmonicas.....	3	John Heckeman.	M. D. T. Co.
Accordeons & mouth harmonicas.....	6	Julius Rudert.	Geo. Borgfeldt & Co.
Harmonicas.....	9	" " " "	" " " "

BOSTON.

Articles.	Cases.	From.	To.
Accordeons.....	2	Aug. Bolten.	Rudolph Wurliitzer & Co.
Brass instruments.....	2	" " " "	" " " "
Guitars.....	6	N. Luchting & Co.	Alex. Murphy & Co.
String instruments.....	2	John Schroder.	G. W. Sheldon & Co.
" " " " " " " " " "	3	Julius Rudert.	Albert E. Benary.
" " " " " " " " " "	1	" " " "	" " " "
" " " " " " " " " "	33	P. Lehra.	C. Bruno & Sons.
Musical instruments.....	3	Julius Rudert.	Hern. Sonntag.
" " " " " " " " " "	1	Jos. Bruhl.	E. Hawley.
" " " " " " " " " "	1	Hein. Becker.	Wells, Fargo & Co.
" " " " " " " " " "	1	Vonder, Becke & Marsily.	G. W. Sheldon & Co.
Music and musical instruments.....	10	A. E. Fischer.	C. Fischer.
Music.....	1	Julius Rudert.	G. W. Sheldon & Co.
Strings.....	1	" " " "	" " " "
Music.....	1	John Schroder.	" " " "
" " printed.....	1	" " " "	Merchants' Dispatch and Trans. Co.
" boxes.....	4	Niebergall & Goth.	Jacob & Son.
" ware.....	1	Becker & Co.	W. B. Kraft & Co.
" " " " " " " " " "	1	H. Ruppel & Sohne.	Scott Foreign Exp.
Harmonicas.....	4	Rohlig & Co.	Star Union Co.
" " " " " " " " " "	1	John Schroder.	G. W. Sheldon & Co.
Cymbals.....	2	Eber Clemens.	E. O. Hentschel.
Viols.....	1	" " " "	" " " "
Mandoline.....	1	" " " "	G. Questa & Co.
Accordeons.....	3	J. Heckemann.	W. G. Badger, San Francisco.
" " " " " " " " " "	1	Carl Prior.	C. Bruno & Son.
Strings.....	1	J. H. Bachman.	" " " "
" " " " " " " " " "	" " " "	" " " "	" " " "
Musical instr'ments, cs.	1	" " " "	Bigelow, Kennard & Co.
Felt.....frames.	10	" " " "	E. K. Spinney.
Organ.....	30	" " " "	Order.
Guts.....	75	" " " "	Order.

BALTIMORE.

## A New Style Starr Piano.

JACK HAYNES has just received a new style James M. Starr Piano, which will be catalogued M.

This piano has a folding fall board, something heretofore not used by the Starr people.

In appearance and tone it is equally as desirable as any of the other styles, which signifies that it is a beautiful instrument. J-M-S-T-A-R are now the letters used to designate the different styles, this last new one just completing the name.

Jack Haynes is among the dealers distributing a very handsome card representing the baby who had a Starr Piano and the one who did not.

## Hazelton's Employees.

THE employes of Hazelton Brothers will give a grand reception at the Lyceum Opera House, Thirty-fourth street, between Lexington and Third avenues, on Saturday evening, April 15.

The object of this meeting has an ulterior purpose other than the social intercourse involved—that of organizing a co-operative benefit society for the protection against want of any employe incapacitated by sickness or accident from attending to his business.

The organization will be a close one, confined to the Hazelton Brothers' factory.

—If old Sol. Markstein could only get up out of his grave how he would eternally lambaste Henrietta, his pianistically disposed daughter, for getting into a business complication now up before the courts.



**M**R. WM. D. DUTTON has arrived in Chicago to look after the placing of the exhibit of Hardman, Peck & Co. and the Standard piano.

**M**R. JOSEPH KELLER, of the Keller Brothers & Blight Company, Bridgeport, Conn., has been in Chicago and has arranged to exhibit their pianos at the Fair.

### THAT SUPPLY COMBINE.

**M**R. C. G. Cheney, of Comstock, Cheney & Co., Ivoryton, Conn., is in Chicago, and tells THE MUSICAL COURIER that the combination reported as between members of his company, of the firm of Pratt, Read & Co., and of Augustus Newell & Co., Chicago, has not as yet been effected, and would in no case be a combination. The delay in closing up the arrangement is due to the character of the corporation laws of Illinois, and the relations of companies doing business in that State to other State corporation laws under which they could incorporate provided they concluded not to incorporate under Illinois law.

It is denied in toto that the object of the arrangement is an advance in the price of celluloid and ivory piano and organ keyboards. The arrangement, if perfected, will merely bring some of the younger men of the Eastern concerns in closer contact with the Newell house in Chicago, and it is also a direct admission that the Chicago market needs direct relations with these supply houses if they care to cater properly to that trade.

The Whitney reed factory at Brattleboro, Vt., has closed its affairs, Mr. Whitney retiring on account of old age. The machinery is for sale, but the stock of reeds was purchased by the last remaining customers of consequence Whitney had, the Wilcox & White Organ Company. The reed makers now in the business actively are A. H. Hammond, Worcester; E. W. Ingalls & Co., Worcester; Pratt, Read & Co., Deep River; Augustus Newell & Co., Chicago, and the Chicago Brass Company, and the latter concern is also furnishing reed blocks to organ manufacturers who put in the tongues and claim to be making their own reeds.

In this connection we publish a very interesting letter addressed by Mr. Augustus Newell to our Chicago office:

It seems to me that journalism overreaches its proper sphere when it, for the sake of early news merely, boldly asks pointed questions concerning matters, the secret nature of which is private property. The public has no interest in my enterprise or its permanency or change of ownership. That portion of the public which buys my goods asks only for honest work at bottom prices. Anything beyond these lines is impertinence or gossip. I cannot therefore consider your question *now*.

Truly a most excellent letter, but very unsatisfactory from a newspaper point of view outside of the fact of its existence. "That portion of the public which buys" Mr. Newell's goods happens to be to an appreciable extent the public that reads this paper, and Mr. Newell would himself pay no attention whatever to these columns if he did not feel that they were made up weekly by means of the same legitimate effort he made when we addressed a letter to him to confirm or deny at first hand the very "gossip and impertinence" to which he refers. We always seek something more substantial than gossip, because we appreciate the value placed by the outside world upon the contents of this paper and the information derived from and through it, and we look to such men as Mr. Newell to aid us in this commendable struggle for truthful information.

Besides this, Mr. Newell must not forget that corporation news is not of a "secret nature," but rather of a public nature, the documents being accessible to anyone. Mr. Newell's affairs of a "secret nature" are those which to inquire into would be "impertinence," no matter how much "gossip" they may contain; but the organization of a stock company is a matter decidedly public in its nature.

A man of Mr. Newell's intelligence cannot therefore fail to appreciate that our inquiry was not guided by idle curiosity to pry into his affairs, but by the rather laudable purpose of securing the co-operation of a man of known veracity to aid us in disseminating the truth. Mr. Newell's reputation inspired us with the hope that we would find him delighted to assist us in removing the Keyboard and Brass Reed Mystery that now envelopes with gloom the agitated Reed Organ makers whose contracts are on the eve of expiring. His refusal to come to our rescue only deepens the mystery, and we are utterly unable to

fathom the plans of those who hold in their hands the destinies of these helpless Reed Organ Manufacturers.

This, however, we do know: Mr. Newell is the originator of the proposed amalgamation of forces, and experts will be placed at work, if not already engaged in it, to ascertain and assess the actual value of the Newell plant preparatory to the final close of the arrangement.

### New Enterprises.

Noel Brothers is the style of a new firm which has located at 641 Main street, Terre Haute, Ind. Mr. E. W. Noel, for some time employed by the D. H. Baldwin Company, and J. M. Noel, a Chicago man, constitute the firm.

Wm. Klimmek, of Watertown, S. D., has started a novel piano repair shop, novel in that it is located in an abandoned railroad car, which was until recently used as a photograph gallery.

The organization of the B. Frank Wood Music Company has been effected with the following board of directors: B. Frank Wood, C. A. Robinson, A. W. Fowles. Mr. Wood is president and treasurer. Authorized capital stock, \$30,000. Amount of stock paid in \$3,000. The company will publish standard musical works and new music.—*Auburn, Me., "Gazette."*

Truly here is a corporation that does out-Blasius Blasius and makes New Jersey seem a hard and business-like State in which to form a stock company:

Articles of incorporation of the Utah Purchasing and Supply Company were yesterday filed with the county clerk. The incorporators are O. F. Smith, David Kay, L. B. Smith, John W. Hobson and D. D. Smith. The business of the corporation is the dealing in musical instruments, land and insurance policies. The life of the corporation is fifty years and the capital stock \$5,000. The capital stock is 10 per cent., paid up by the transfer of a music box.—*Oregon, Ill., "Standard."*

At last there comes from the Athol, Mass., "Chronicle" some sort of definite statement about the new concern at Farley, which has been reported as a piano factory, an organ factory and several other things. The "Chronicle" says: "A stock company has been formed for the manufacture of piano cases at Farley. The officers are: J. B. Farley, president; Dr. F. E. Johnson, vice-president; D. E. Farley, treasurer; G. E. Munroe, secretary. They will erect a shop 100x40 feet, three stories, on the river bank back of the depot."

Mr. W. L. Mason, of Hartford, Conn., is in this city and will soon open a music store at No. 42 Main street (P. D. Walter's old stand). Mr. Mason expects his stock, which will consist of a fine line of pianos, organs, musical instruments and sheet music, here by the last of this week or the first of next.

A formal opening will be held soon, to which all are invited. The date will be announced later.—*Lockport (N. Y.) "Journal."*

The Bloomfield Organ Company is the name of a new corporation started in Bloomfield, with a capital of \$25,000, for the purpose of manufacturing parlor organs. The officers elected are as follows: President, Moses Van Winkle; vice president, Charles Seibert; treasurer, George Peterson; secretary, J. Connolly; general manager, Jacob Maire.—*Newark (N. J.) "Call."*

The Syracuse Musical Company is among the newest of the city's corporations. A certificate showing a capital of \$2,000 was filed on March 28 with the Secretary of State. The directors are J. Lighton, H. Loughlin, William A. Beach, James Devine and Margaret T. Loughlin, of Syracuse.

The J. G. Hinderer Organ Company has been organized at Anderson, Ind., with a capital stock of \$5,000. The purpose is to push into the market a new piano-organ, an invention of Mr. Hinderer. The officers of the new company are Wm. A. Gabbet, president; Flery Tomes, vice-president; R. H. Williams, treasurer; David Kilgore, secretary, and J. G. Hinderer, manager.

### The Salesmen's Dinner.

**A**T a meeting of the committee of arrangements held on Monday evening it was decided to have the dinner at the Hotel Kensington.

It was further decided to postpone the time from April 22 to Saturday night, April 29. All invitations must be acknowledged by April 22, however.

The price per plate has been fixed at \$5, which includes wine and incidentals.

### \$50 Reward!

**F**OR the arrest and delivery to the sheriff of Miller County, Mo., of C. E. Moore, formerly agent for the Lakeside Organ at Spring Garden, Mo.; the above reward will be paid upon presentation of a certificate from the sheriff of said county stating that he has the above named party in his custody. All other offers of a reward for the said C. E. Moore are hereby withdrawn.

TRYBER & SWEETLAND,  
Chicago, Ill.

### Fires, Thieves and Troubles.

**A**N extensive fire at Des Moines, Ia., a short time ago did considerable damage to Thornie's music store, which was but partially insured.

A \$20,000 fire at Streator, Ill., has damaged the stock of N. H. Press, a dealer in musical merchandise, to an extent not stated in the local papers.

T. C. James' music store at Hannibal, Mo., was closed by the sheriff on April 1 upon the execution of judgments amounting to \$348.11 in favor of the Citizens' Bank of Memphis, Mo., Thomas B. Hale and John S. Pile.

Thieves broke into the music store of Fred. Conzleman on Lower Pike street, next to the Barrett Bridge, on April 4. Entrance was effected by breaking open a side window. They stole two accordions and one violin, or at least that is all that Mr. Conzleman misses so far. The visitors were certainly not good judges of musical instruments, as there were several valuable violins and music boxes lying near the articles that were stolen that were not even touched.—*Port Jervis "Gazette."*

W. F. Jones' music store at Brockton, Mass., was completely gutted by fire on April 7. Insurance not stated.

### The Piano Sewing Machine.

**W**E are moved to inquire if Garvie & Wood, the Americans, were ahead of the times in their long ago efforts to combine a musical instrument with the sewing machine; and if a Frenchman is to step in at this late day and take the honors of a successful and popular revival of their genuine Yankee idea. The moving cause of our inquiry is a "Hip! hip! hurrah" announcement in a Paris paper, copied, enlarged and improved in some American prints, of a newly invented piano sewing machine that will sew to any tune that is played upon it.

Here is the way one paper speaks of it:

"The nineteenth century is vindicated. A French inventor has partly atoned for the invention of the piano by constructing an ingenious mechanism which is fitted under the keyboard of the piano, and sewing is done while sounds, musical or otherwise, are pounded out of the innocent wires. With this invention an accomplished fact, the nineteenth century may now proudly claim a high and brilliant red place on the calendar of time.

"This invention will have its disadvantages in thickly settled communities. Hereafter it will not be a question of how many sewing machines are run in a cloak factory or a sweat shop, but how many pianos. Musical talent will be at a premium when it is generally known that the Russian hymn will sew a baby's bonnet, that the waltz in Faust will run up a flannel vest, the intermezzo of Cavalleria Rusticana will turn out a complete suit of Ypsilantis, and the "Battle of Prague" not less than three box top-coats for the young men who carry canes upside down.

"Doubtless this invention will be applied to church organs also. For why not turn out clothing for the heathen while the strains of "From Greenland's Icy Mountains" swell to Heaven? It is said it costs 90 cents to send 10 cents to the heathen. Why not send that 90 cents for cloth and spend the 10 cents for freight to heathendom when the church organs have turned out the tea gowns and other things not in the masculine clothes chest or vocabulary? It is estimated that one of Wagner's operas will furnish a complete wedding trousseau. When one thinks of how many Hottentots an average American trousseau will clothe it cannot be doubted that Wagner will become more popular for organ music.

"But what is to become of people with sensitive ears? It may be necessary for the Legislature to take up this matter and enact a law prohibiting the use of the piano sewing machine outside of asylums for the deaf and dumb. What is to become of matrimony if every bachelor can have in his room a piano with which he can sew on the buttons as fast as they leave their moorings? What is to become of the sewing women, who have to work for a living, if every conservatory of music is turned into an underwear, trousers, cloak or lingerie factory? These dangers are real and must be met.

"It may be that this new invention will bring about a complete change in our civilization. It is evident that it is about 12.03 of the morning of the millenium. But the sun of that morning will not rise until the inventor of this new piano sewing machine invents a mouth organ that will always cause sudden death, and a hotel chambermaid who will not put a man's tooth brush in his shaving cup.—*"Sewing Machine Times."*

### Cub Berdan Shaken up.

AT 4:15 yesterday morning there was a terrific explosion in the basement of the Cleland Building on State street. It shook the buildings in the neighborhood for two blocks.

There was a sudden, sharp report like the bang of a Gatling gun. Then in the silence that ensued was heard the clatter of window glass and the noise of falling plaster.

Windows were broken in buildings as far away as Genicke & Caspary's jewelry store, on the opposite side of Michigan avenue. The windows at both the rear and front of Freund Brothers were completely shattered, and the interior of the store looked as if a whirlwind had swept through it. The windows in the old "Tribune" Building, that stands just at the foot of the alleyway from which the explosion seemed to come, were broken, and everything fragile for half a block around seemed to have been shattered by the explosion.

The startled guests from the Cadillac Hotel came rushing down stairs in reckless deshabille, thinking the hotel had blown up. People came rushing from all buildings in the neighborhood, but when they arrived upon the scene there was nothing to see except broken window glass and the complete wreck of the rear portion of the Cleland Building.

There was no fire, no smoke, no evidences whatever of the explosion that had taken place, except the destruction that it had left behind it.

It was as if old Æolus had suddenly burst out from the Cave of the Winds in the centre of the earth and made his exit through the Cleland Building, breaking his way resistlessly through floors and partitions in his hasty effort to escape, but not stopping to do other destruction. The door in the barber shop in the basement of the building leading in the direction of the furnace was torn from its hinges, but the barber chairs were left undisturbed.

It was soon learned that the devastation was the result of an explosion of natural gas in the basement of the Cleland Building. It appears that at 12 o'clock last night Charles Crosby, a colored boy about 16 or 17 years old, was sent to the rear of the building to turn off the gas from the hot water tank. This tank is situated in the rear of the building in a room shut off from the engineer's room where the furnace and boilers are located. In turning off the gas from this hot water tank Crosby did not turn the stop cock far enough to entirely shut off the gas, though he did cut off the flame. When Superintendent Lynn examined the meter and the pipes at 11 o'clock yesterday morning he found the gas still flowing. There was such a strong odor from the basement that the neighbors were complaining about it.

This gas had been flowing into the furnace all night long. From the stove it passed up the pipe which connects with the flue that leads to the furnace, where there was still a hot fire burning. It poured out into the little room and passed over the partition into the furnace room. Having a heavier specific gravity than air it did not rise, but settled to the floor and accumulated there all night until it filled the room up to the level of the mouth of the furnace. When it began pouring into the furnace it exploded.

There must have been a large accumulation of gas all over the building. Otherwise there could not have been so tremendous an explosion. Fortunately at the rear of the building the basement is lighted by a large open grating, which offered an easy outlet for the sudden expansion of the gas. Besides, on the first floor above the basement, over the private office of Dr. McSween, there is a light well. When the gas ignited in the furnace the force of the explosion burst up through the floor of Cub Berdan's music store, which is located at the end of the hall on the first floor and directly over the furnace room. It tore up the partition between the music store and Dr. McSween's office, and carried the iron cap of the boiler up through the skylight and deposited it there on the screen that guarded the windows at the base of the light well.

It tore through the building like a hurried Titan, breaking the doors and smashing the windows in its efforts to escape. There is a brick partition that separates the engine room from the rooms in the front portion of the basement. It scattered this partition like straw across the floor.

It passed up the stairway and burst the partition in its efforts to get into the outer hallway. In its haste it wrecked a brick pier that supported the foundation of the building.

The explosion tore the windows out of the furnace room at the rear of the building and passed up through the grating into the alleyway, where it broke all the windows in Freund Brothers' store, passed through the building like a tornado and broke the windows in the upper stories of the building across Michigan avenue. It tore down the alleyway and broke the windows in the old "Tribune" building, and away up in the garret of the Cadillac it smashed one lonesome window. Then it passed off into the upper air, like Æolus in haste to take his seat among the immortals who dwell in the blue empyrean above the earth.

The first man on the scene after the explosion was M. V. Lake, who lives with his wife in a room directly over the boiler room on the second floor. He was awakened by the report of the explosion. He describes it as like the boom of a cannon directly in his ears. He felt the building shake and tremble under him and expected to feel the walls crumble about him. He heard nothing, however, but the rattling of glass and the falling of plaster. His wife beside him screamed and wanted to get up, but he lay very still for a moment to see what was going to happen next. Then he leaped out of bed and hurried half dressed down stairs.

It was expected that in all this destruction there would be some fire but there was none. Only a little blaze beside the furnace, which was easily extinguished with a hand grenade.

But the basement and the office of Cub Berdan just above it were simply a mass of ruins. Sheet music, broken violins and battered trombones lay in a mess in the basement. The floor was torn up, the plastering was falling from the walls, and there were broken spaces in the ceiling where some projectile from the basement had been hurled through the ceiling. The glass in the transom above the front door was broken, but there was very little damage to any other portion of the building. There were a few lights of glass broken in the barber shop which is run by Charles Muralet.

There was only one other person in the building during the night and that was C. H. Oakman, dentist. No one was injured.

The Cleland Building is a six story brick structure and was completed last spring. It is insured for \$20,000. The loss is about \$5,000. It is uncertain whether the insurance policy covers the loss from natural gas explosion or not.—Detroit "Tribune," April 3.

### The Southern Music and Machine Company.

AT a meeting of the stockholders of the Southern Music and Machine Company held on March 31, W. A. Atchison, Jesse French, W. H. Graham, M. S. Combs and E. S. Priest were elected directors. The directors immediately elected W. H. Graham president and manager, and Eugene S. Priest secretary and treasurer. The company will deal in all kinds of musical instruments and sewing machines in Tennessee, Georgia and Kentucky. Mr. Priest will not take active charge as secretary and treasurer until about July 1.—Nashville "Banner."

—Mr. A. B. Saltzer, the road representative of Mason & Risch, was in Chicago on April 4, and will go from there to the Pacific Coast.

—Harold F. Brown and Joe Gross, who are to look after the Behr Brothers' exhibit at the world's fair, will start West on Monday, the 17th inst. The Behr piano will be shipped this week or the first of next, weather permitting.

—The Brambach piano factory at Dolgeville, N. Y., is getting fairly well under way. Owing to a blockade on the Little Falls and Dolgeville Railroad considerable material for the factory is being delayed, and until that is delivered pianos cannot be finished. The delay it is hoped will be of short duration.

—C. N. Stimpson, the piano leg manufacturer, is to erect a factory on Meadow street near Moseley's trotting park. The building is to be of wood, two stories high, 96x40. It will be supplied with an engine and boiler house and several dry houses, separated from the main building by brick walls. It will cost \$4,000 and will be finished by June 1. Beckwith & Wood have the contract. The erection of the building in this locality will have a tendency to build up that portion of the town and a boom is likely to result.—Springfield "Republican."

### The Needham Exhibit.

WASHINGTON people will in no way be ashamed of their representation through the Needham Piano-Organ Company at the world's fair. Their shipment, consisting of fourteen organs and eight pianos, is among the finest that skill can produce, and yet they are the same as that company is putting up every day, except that they are receiving the little extra finish that these people are giving to all customers who are willing to pay the extra price for the work.

The beautiful seven octave piano-organ, in quartered oak, is one of the most complete things in the musical line. In appearance it so nearly resembles an upright piano that it is usually mistaken for one at first sight. The superintendent of the organ department was the originator of the seven octave organs, having first made them in Massachusetts in 1877 and first exhibited at Inter-State Fair, in Boston, in 1878. The church or cathedral organ has never been surpassed so far as tone, volume and variety of combination are concerned, and yet everything is the essence of simplicity. All the quartered oak cases are especially fine. The eight pianos consisting of two rosewood, two oak, one Hungarian ash, one Circasian, one mahogany and one white enamel. The last named is the pride of the house, and a most beautiful thing it is—pure white, striped with gilt.

The company is sparing no pains to do the very best work. They are fortunate in securing as superintendents and workmen, in both the organ and piano departments, the very best skilled labor, Mr. Gleitz, of the piano department, having being raised, as it were, making pianos, his father and grandfather having been piano makers. As a result their business is continually growing. During the 21 months that the present superintendent has been in charge of the organs they have sold 9,749 organs, and the piano sales average 50 per week, and they are away behind on orders. They make everything from the very cheapest to the very best, but make a specialty of the good work.—Washington "Tidings."

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CHICAGO OFFICE MUSICAL COURIER,  
226 WABASH AVENUE,  
CHICAGO, April 8, 1893.

**B**USINESS has been slightly dull on the average, much to the surprise of the dealers, and accounts still continue to reach us of an unusual dearth of trade in the very far outlying suburbs of our rapidly growing centre of music trade.

Some of the representatives of the foreign exhibitors of pianos have made their appearance in the city, and they explain their desire to make exhibits at the world's fair by their wish to meet dealers from the South and Central American States, at the same time acknowledging that they cannot hope to sell any portion of their product in this country; and as everyone in the business understands fully the many reasons for this state of affairs, it is useless to touch upon it.

#### The Schubert Withdrawn.

The Schubert Piano Company will not make an exhibit at the world's fair. The company had a very fine space, and it is too bad it could not have availed itself of it. However, "It's an ill wind," &c. Messrs. Julius Bauer & Co., who are preparing themselves for a very fine exhibit, have profited by the withdrawal of the Schubert Company, and have had offered to them and have accepted the space in addition to their former allotment. This gives the Bauer concern nearly 600 square feet.

#### Another Symphony Ad.

This is a novel method of advertisement, and you can rest assured it attracts attention:

If you have failed to secure seats for the

**Paderewski**

**Recital**

You can reproduce the entire program in your own home if you are the owner of a

**Symphony.**

The time and expression being completely under control of the performer, you can obtain musical effects only equaled by the greatest artists.

Call at our warerooms and ask to be shown the greatest musical educator of the age.

**Lyon, Potter & Co.**

174 WABASH AVENUE.

The class of instruments referred to in the above ad. are attracting more and more attention, and in the absence of the opportunity of listening to a capable artist it must be acknowledged to be the next best thing.

#### The Teachers' Association Incorporated.

The Illinois Music Teachers' Association at Chicago; without capital stock; for mutual improvement. Incorporators: H. S. Perkins, Fred. G. Gleason, John J. Hattstaedt, Eleodore De Campi, Clarence Eddy and August Hylested.

As will be seen from the above the Illinois Music Teachers have incorporated their association. I had the impression that this had been done before.

#### The Tuners and the Fair.

The Chicago branch of the National Tuners' Association at their last meeting nominated Mr. C. C. Chickering as their choice to represent them in the number of jurors on musical instruments at the world's fair. It is understood that Mr. Chickering was to represent the tuning fraternity, but as Mr. Chickering has announced himself as a manufacturer, it would seem like a very immodest position for Mr. Chickering himself to take and a very unwise position for the Tuners' Association to place themselves in. Perhaps another member of their association may be substituted at their next meeting.

Some intelligent members of the association, as well as two prominent members of the trade who signed Mr. Chickering's papers urging his appointment who have

spoken to the writer relative to the matter, have expressed themselves plainly on the inconsistency of Mr. Chickering's position and the foolishness of the association's action.

#### The Tourgee Conservatory Incorporated.

The Tourgee Conservatory of Music, at Chicago; capital stock, \$100,000; to maintain a conservatory and deal in musical merchandise; incorporators, Homer Tourgee, C. S. Coalworth and R. L. Elliott.

Mr. Tourgee has been running his conservatory ever since his arrival in the city. He has wasted no time, and I happen to know that this move is preparatory to enlarging the school, the quarters, and increasing the staff of teachers.

#### Chase Brothers Grands and Uprights.

One parlor grand and four large uprights, all the product of the Chase Brothers Company and all in natural colored mahogany, is the last exhibition in the elegant show window of the Chickering-Chase Brothers Company. Chase Brothers' new style O piano is the last they have produced. This piano is the smallest size they make and is an improvement on their style K, which it is intended to replace. It is not a very small instrument, and if one hears it played at the farther end of their 165 feet wareroom they will get an idea that it is a pretty large one, as the carrying quality is certainly remarkable. Just at present there is great trouble with this new style K: they cannot supply the demand for them.

Lyon & Healy's exhibit will be found in the southeast corner of the Liberal Arts Building, and will be at once

that over 1,000 musical instruments will be displayed, every one of which will represent the highest development in its particular class. Nothing will be exhibited in this main exhibit of Lyon & Healy's (they have two smaller ones) that is not the product of their factories at Union Park, this city. It is an interesting fact that the first permit to exhibit in the Liberal Arts Building was made out to Lyon & Healy, their document being No. 1. Their display will also be the first of an elaborate nature to reach completion, so they enjoy the distinction of being the pioneer exhibitors of the Manufactures Hall.

#### Starck & Strack Plans.

Mr. M. E. Strack, now the sole proprietor of the Starck & Strack Piano Company, says that he will push the business, put in a large amount of additional capital, and make it a success. Not that it hasn't been a qualified success already, but to do business requires more money, which will be furnished. The factory is running smoothly and the new scale small piano is selling very fast. The name, being an incorporated one, will probably be retained for the present, anyway.

#### Pres. Osborn Leaves Lyon & Healy.

Mr. Pres. Osborn, for 14 years with Lyon & Healy in the sheet music department, has concluded to enter the ranks of the piano salesmen, and has arranged to take a position with the branch of the Pease Piano Company in this city under the management of Mr. Chas. H. MacDonald.

There have been several sheet music clerks in this city



noticeable from its unusual size and striking architecture. The first floor consists of four immense showcases, 14 feet in height, of uniform size, so arranged that goods displayed therein may be seen to the fullest advantage. This unique base or first floor is surmounted by a handsome balcony story of noteworthy design. The general effect of the building is Venetian, and the architects, Messrs. Flanders and Zimmerman, have in combining various utilitarian features contrived a symmetrical whole that may well pass for a model "fair" edifice. One of the first points that will be admired is the elaborate centrepiece of musical design that graces the domelike ceiling of the first floor.

The graceful curves of the staircase will invite all musical enthusiasts, at least, to pay a visit to the second floor. There a bijou music room has been worked out with every possible attention to detail, in the expectation that it will be one of the few interiors that will retain a place in the memory of the exposition visitors. Its bay windows and verandas will afford a vantage ground for overlooking the entire musical department of the exposition, and all its arrangements have been made with a special view to comfort as well as edification. The prevailing tints of this music room will be sea green and silver, and the ceiling will be embellished with symbolic figures in bas relief. The third story contains retiring rooms, which will be maintained for the especial benefit of patrons of the house.

The figure of the Neapolitan mandolin player, by Ferrari, which surmounts the dome, is an original and beautiful conception. Some idea of the commercial importance of Lyon & Healy's display may be gathered from the fact

who have gone in the piano business, and so far as my recollection serves me they have all made a success.

#### Orris Smith Dead.

The Oelwein "Register," of Iowa, chronicles the death of Orris Smith, the young and only brother of Mr. Edgar C. Smith. A magnificent cross of pure white flowers was sent out from Chicago by the employees of the W. W. Kimball Company, with whom Mr. Edgar Smith has been for the past fifteen years.

The young man was a promising lad of 19 years of age, and Mr. Edgar Smith was very fond of him, and naturally was very much distressed over the sad occurrence.

#### The Kimball Pipe Organ.

After four years of constant experiment the Kimball Company announces its thorough satisfaction with the portable pipe organ which the company will now proceed to market.

During the time mentioned 13 patents have been secured in connection therewith. A handsome catalogue of the organ, with full description, will be published at once.

#### Visitors.

Mr. Hemmingway, representing the Wilcox & White house; Mr. Zuffal, representing the Gabler concern, and Mr. Ed. McCammon, of the McCammon Piano Company, have been in town this week.

#### The Reed System.

Messrs. Reed & Sons, manufacturers of the pianos now known under the general term of the "Reed system," wish

the trade in general to know that they will have several pianos built on their new method of construction at the coming world's fair. Those who have the opportunity to examine them will do well to avail themselves of the chance. They are light in weight, strong in construction, small in size, with large sounding boards, a long string, and while several inches less in depth, have a long key. They are paradoxes and you want to see them.

**The Schaaf Factory.**

Adam Schaaf says his new factory building will soon be ready for occupancy.

**Preparing for Visitors.**

Lyon & Healy are redecorating their store; Messrs. Steger & Co. are doing likewise. There will be very few stores in this city in our line that will not receive extra attention of this kind by the time the fair is inaugurated.

**Newman Brothers' Exhibit.**

Newman Brothers have secured additional space at the fair, and have now in the neighborhood of 500 square feet. They will increase their exhibit accordingly, and assure the trade that something fine in the way of actions and cases may be expected from them.

**Detroit Trade.**

Detroit, April 6, 1893.

THE music trade of Detroit is not limited to the city and vicinity, but penetrates through all sections of the State of Michigan, giving the large houses a fine scope for the exercise of commercial energy. Some of them have taken advantage of the opportunities and have built up a jobbing trade in addition to the retail trade of this city and the thickly inhabited adjoining counties, and they must necessarily carry a larger stock than the purely retail firms. Yet the average stock of pianos and organs of the Detroit houses is by no means as large as that of the commercial emporiums of other States. Grand Rapids, Bay City and Saginaw and many interior cities dispute the incursions of Detroit into the distant counties, and the upper peninsula is thoroughly canvassed by Wisconsin firms whose territories adjoin this section. In the Lake Superior district there are firms in the music trade who do not recognize any allegiance to Detroit, and as a consequence Michigan trade is pretty well "cut up."

It is a hard struggle throughout this section, and all the various methods to force sales are applied in the latest approved style down to the custom of putting instruments out

on trial. The instalment business is galore, and cash or short time sales are limited to a small percentage of transactions, a very small percentage.

Marquette, Bay City, Kalamazoo, Grand Rapids, Muskegon, Jackson, Ann Arbor, Lansing, Hudson, Mount Clemens, Flint and many other cities are provided with dealers and salesmen who keep each other in a state of constant wakefulness. There are in the State of Michigan about 150 piano and organ firms of active disposition with stocks on hand and about as many again who are bushwhackers. The consequence is that you can get a piano or an organ on your own terms, or, what is still more accommodating, on the dealers' terms. How much longer this thing will or can continue is one of those problematical trade issues no one here feels himself able to attempt even to solve.

The following is a list showing the present representation. A peculiarity of the business is the fact that every firm also carries a line of sheet music and musical merchandise, no matter how small or incomplete it may be:

**C. J. Whitney Company.**

Hallet & Davis.....Pianos  
Emerson....."  
Estey....."  
Estey.....Organs

**Miller & Thompson.**

Shaw.....Pianos  
Kimball....."  
McPhail....."  
J. P. Hale....."  
Kimball.....Organs

**S. E. Clark & Co.**

Steinway.....Pianos  
Gildemeester & Kroeger....."  
Wissner....."  
Schaeffer....."  
Stuyvesant....."  
Wilcox & White.....Organs

**F. J. Schwankovsky.**

Knabe.....Pianos  
Wheelock....."  
Haines....."  
Vose....."  
Jewett....."  
Edna.....Organs  
The Vocalion. The Aolian. The Virgil practice clavier.

**Detroit Music Company.**

Hardman.....Pianos  
Fischer....."  
Starr....."  
Standard.....Organs  
Farrand & Votey....."

**Marvin Music House.**

Chickering.....Pianos  
Mason & Hamlin....."  
Chase Brothers....."  
Story & Clark.....Organs

**Grinnell Brothers.**

Sohmer.....Pianos  
Wegman....."  
Hallett & Cunston....."  
Sterling....."  
New England....."  
Packard.....Organs  
Chicago Cottage....."

**J. Henry Ling.**

Weber.....Pianos  
Ivers & Pond....."  
Newby & Evans....."  
Lindeman....."  
Wilcox & White, Symphony....."

**J. P. Weiss**

A. B. Chase.....Pianos

**A. Guerold.**

Peck.....Piano  
This is about the way the thing runs in Detroit, and there is no room for a new comer in the music trade here. There is not a ghost of a show next to these firms, who are working the field to the fullest extent. There is also a firm of piano manufacturers here selling most of its output at retail, and once in a while pianos are sold here directly from factories not represented.

\*\*\*

Lyon & Healy, of Chicago, have just placed in position one of their large reed pipe organs in the Whitney Music Hall, and the instrument is a marvelous success in the reed line. It is free from any suggestion of the reed quality and sounds like a large church organ. Mr. Norris attended to the erection of the instrument.

\*\*\*

S. E. Clark & Co. gave a complimentary concert to-night, with the Gildemeester & Kroeger concert grand, Mr. Theo. Bohlman, of the Cincinnati Conservatory, playing the solos, the Mendelssohn Vocal Quartet, Miss Emily Gilmore and Mr. Spalding assisting.

**FOR SPRUCE SOUNDING BOARD LUMBER**  
ADDRESS

**IRVING SNELL, Little Falls, N. Y.,**

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

**MILLAS T. HARRISVILLE, N. Y.**

# THE PRESTIGE

**G**AINED by years of careful and conscientious work makes any piano more desirable for dealers to handle. Add to this a progressive policy that always keeps the output of the factory abreast of the times and you have in the . . . . .

# NEWBY & EVANS PIANOS

THE MOST SALABLE INSTRUMENT MANUFACTURED.

.. ..

**FACTORY: EAST 136th STREET AND SOUTHERN BOULEVARD,  
NEW YORK, N. Y.**



## THAT EVERETT SYSTEM.

THE numerous comments made upon the recent article published in THE MUSICAL COURIER explaining the pernicious system adopted by the parties conducting the retail Everett business in Boston prompts additional observations on the subject. If those who are sacrificing the future benefits of a stable trade for temporary advantages over their competitors could only realize that there is no salvation in any trade methods which do not preserve the integrity of the business; if those who are engaged in applying cheap methods for attracting popular attention to their goods and establishments under the impression that there is a gain in the transactions made under such auspices; if those dealers could only be made to understand that they are merely the ignorant tools of exploded systems, and that they will follow in the line of their disappointed predecessors unless they rapidly reform, they would not only save their own bacon, but would prevent their backers and imitators from suffering many of those evils that are now affecting the general piano trade, merely because of these weak spots in it of which the Everett retail business is one.

No one has yet understood how it was possible for Mr. Wood, who manages the Everett retail business in Boston, to develop so rapidly without large capital to carry his leases. During the life of the late John Church it was generally reported that he carried the leases and thus enabled the business to give such unusually long credits on instalment sales. Since Church's death various other names have been associated with the financial backing of the concern. Mr. Wood is a very energetic and active salesman.

He has the characteristics of the Bombastes, and if all the sales he reports as having made were *bona fide* he would be putting out as many pianos as Boston produces. A due allowance is always made in such extravagant recounts as Mr. Wood is in the habit of making, and deducting what is not true and what from the very nature of the case cannot be true from the facts, it still leaves Mr. Wood in a very favorable position as a salesman who can dispose of quantities of pianos.

But are the methods of the business healthy? Healthy for the Everett piano and healthy for the piano trade, locally and generally? These are the important questions.

For some time past THE MUSICAL COURIER has been protesting against the false classification of the Everett piano, and one of the reasons for criticising the Everett retail business in Boston must be attributed to this position of the paper. The Everett piano is not sold in its proper classification, and this is due to the fact that the dealers handling it are getting it on such easy terms that they fail to observe the great wholesale price charged for it, while the hundreds of dealers who are taking the Everett piano on consignment are glad to get pianos in any way, shape or manner, so long as they can get them, and they are in no position to refuse to accept the invoice prices. This naturally drives the piano out of its class, because those dealers must make some profits and to do so must charge exorbitant prices.

The competitors of the Everett piano who are selling pianos of the same class for \$100, and more than one hundred dollars, less are helpless. What can they do? All their protests and explanations can do no good because they are competitors. They see a

great profit in the piano going to those who control its production. The Everett dealer does not make it, for he must pay too much for the goods.

As to the piano itself, it is a good instrument of its class; a good commercial piano that can give no intimation of an expenditure for musical purposes. It is cleverly gotten up, has in it cheap material bought in large quantities at low prices; the cases are made in a village in New Hampshire at the cheapest rates in large quantities; the scale is a good average scale; there is no attempt to give it much attention for the purpose of evoking tone. Why spend much time in analysis; we all know what the pianos, of which the Everett is one representative, cost to make and what prices should be charged for them. These are the pianos that sell from \$150 and thereabouts at wholesale.

Under the Everett system much more is charged for these pianos, and it is gotten because the terms are excessively liberal—on the surface. In reality a dealer who continually takes them on consignment will never be able to rise to the dignity of an independent merchant from his transactions in the Everett. The price he pays gives him no margin except at the sacrifice of his future position in the community, for sooner or later those who purchase Everett pianos at exorbitant retail prices will discover the nature of the advantage taken of them. The result will prove disastrous, not only to the Everett agent, but to the trade at large, which will be denominated as piratical for charging big figures for low grade goods. This is an inevitably proper conclusion, which will meet the approval of every sound thinking piano man who knows his business.

This also discloses why such an Everett agent as

**HUNER** High Grade.  
Prices Moderate.  
71 and 73  
University Place,  
Cor. 13th St.,  
New York City.

**PIANOS**

HIGH GRADE UPRIGHT PIANOS.



**HOUSE & DAVIS PIANO CO.**

Successors to S. L. HOUSE CO.

Piano Manufacturers,

160, 162 & 164 W. Van Buren St.  
CHICAGO, ILL.

**Baldwin**  
PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,  
GILBERT AVE. and EDEN PARK ENTRANCE,  
CINCINNATI, OHIO, U.S.A.

IN PREPARATION NOW:

**ROST'S**  
**DIRECTORY**

... OF THE ...

**MUSIC TRADE**

IN THE UNITED STATES.

1893.

LARGEST AND MOST COMPLETE LIST EVER  
PUBLISHED OF DEALERS, MANU-  
FACTURERS AND AGENTS.

A BOOK NECESSARY FOR EVERY PERSON  
ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

For advertising rates and further particulars address

O. HAUTER,  
116 East 59th St., New York City.

**REMINGTON**  
**TYPEWRITER**



Absolutely Unrivalled  
For Excellence of Design and  
Construction, Simplicity, Easy  
Operation, Durability and Speed.

ADOPTED AS THE  
OFFICIAL WRITING MACHINE  
OF THE  
World's Columbian Exposition.

SEND FOR ILLUSTRATED CATALOGUE

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327 BROADWAY, NEW YORK.

**JAMES CAMPION,**

312 East 95th Street,

NEW YORK.

Piano PANELS and Desks

Sawed, Engraved and Carved.

Turning, Scroll and Band Sawing.



Established  
1849.

**C. N. STIMPSON**  
& CO.,  
Manufacturers

of  
**Carved Legs,**  
TRUSSES.

PILASTERS, &c.,  
In White Wood, Ash,  
Oak, Black Walnut and  
Mahogany for

Grand, Square and  
Upright Pianos.

Westfield, Mass.

**GROLLMAN MFG. CO.,**

MANUFACTURERS OF

PIANO STOOLS



AND SCARFS.

Fifteenth and Throop Sts.,

CHICAGO.

The United States

Prints More Newspapers

than any country in the world—now over 20,000. Frequent changes are being made, and anyone who has use for a correct catalogue of the papers published in the United States and Canada should buy a copy of the latest edition of the

**American**  
**Newspaper** } for 1893.  
**Directory**

(Issued April 20th.)

This work is the recognized source of information on Statistics of Newspapers in the United States and Canada.

Advertisers, Advertising Agents, Editors, Politicians and the Departments of the Government rely upon its statements as the best authority.

It gives a brief description of each place in which newspapers are published, stating name of county, population of place, etc., etc.

It gives the names of all Newspapers and other Periodicals.

It gives the Politics, Religion, Class or Characteristics.

It gives the Days of Issue.

It gives the Editor's name.

It gives the Publisher's name.

It gives the Size of the Paper.

It gives the Subscription price.

It gives the Date of Establishment.

It gives the Circulation.

It gives the names of all paper in each County.

It contains a list of all papers rated in the body of the book with a circulation of over five thousand.

It also contains many valuable tables and classifications.

The American Newspaper Directory is now in its twenty-fifth year. It is not only the pioneer, but still remains the one work upon which most care is taken in the compilation of accurate information.

Sent to any address upon receipt of Five Dollars.

Address

**THE AMERICAN NEWSPAPER DIRECTORY,**

10 SPRUCE STREET, NEW YORK.

**P. PRYIBIL,**

556 to 568 W. 41st Street, New York.

**UNEQUALED**  
**WOOD WORKING**  
**MACHINERY**

Principally adapted for

**PIANO MANUFACTURERS**

Action Machinery,

String Spinning Machines,

Shafting, Pulleys and Hangers.

Entirely new process for Boring Piano Plates. Our Machines will bore twice as much as two of the best men; a boy runs it and it works more uniformly.

We refer to all the principal Piano Makers in New York and neighborhood.

Wood in Boston is driven into the fatal digression of accepting a paper toy piano as a \$25 first payment. The enormous price charged for the Everett piano at retail enables him to make any kind of concession, such, for instance, as accepting either a one cent toy piano at \$25 or nothing at all as a first payment. It makes no perceptible difference.

In that kind of retail piano business where only legitimate prices are charged no such offer as the acceptance of a one cent toy piano as the equivalent of a \$25 first payment could be possible. Of course not. It requires considerable indifference to reputation and business standing before any man would stoop to such a step, which demonstrates without a moment's reflection that the article involved is either overcharged or the whole scheme is a detestable humbug. No music paper of standing can permit the introduction of such methods without protest. The whole trade feels the necessity of the protest; in fact it represents a forcible trade sentiment.

If the Everett makers desire to degrade the piano still more, they need do nothing but continue such a system; that is all that is necessary to get the instrument into a grade from which it will be difficult to elevate it. People who find that a toy paper piano is taken at a valuation of \$25 will have a decidedly forcible opinion of the value of the article to be disposed of on such a basis. If they are people endowed with common sense they certainly will avoid the establishment that makes the offer, and if they trade in the place their trade is worth nothing. Competition need not fear such custom or its loss to them.

And what really is the difference between a dealer in Boston pursuing such a course and a dealer in Michigan, as shown in these columns last week, advertising Swick pianos at \$450? What is the difference between these dealers and an individual like Beatty, who manages to get \$400 and more dollars for stencil pianos costing \$120? What is the difference? There is none.

### Piano Contests.

A RECENT newspaper feature, particularly in Western cities, is the Piano Contest, consisting of the gift of a specially selected piano given by the newspaper to the most successful competitor for votes cast in the shape of coupons cut from the paper and forwarded to its office, each coupon representing a vote. The interest in such a contest frequently extends beyond the locality and it most effectively advertises the piano selected.

Whether the piano is purchased outright by the newspaper publishers on the strength of an advertising contract, whether it is presented as a gift by dealer or manufacturer or both, or whatever may be the inside arrangement, one thing is absolutely sure, and that is that the piano for which the contest is made gets enormous local advertising, and its acquisition by the winner means many subsequent sales of the same make.

The Detroit "Tribune" now has one of these voting contests on its hands, and the piano selected is a Vose upright. It is taking place under these conditions, which are the same as usual in such cases:

To the saleswoman employed in any store in the city who has secured to her credit on June 22, 1893, the largest number of votes (no ballots will be accepted unless they are written on coupons clipped from this paper) shall be declared the most popular saleswoman in Detroit.

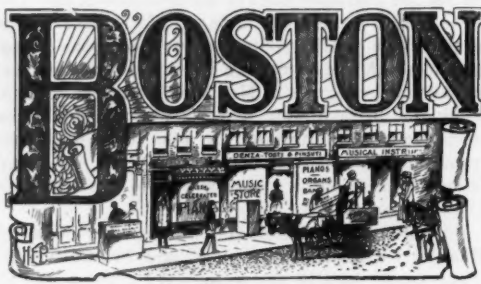
To the lady who shall thus be designated as the most popular saleswoman the "Tribune" will present a handsome mahogany upright piano valued at \$550.

In recapitulating each day's and the total result of the contest up to date, the names and number of ballots are given and the piano (this time the Vose piano exhibited at Schwankovsky's) is fully described. So does each coupon mention the name and style of the piano.

A paper such, for instance, as the Detroit "Tribune" necessarily reaches thousands of readers daily all through the State of Michigan. Who says that such advertising is not remunerative? Of course it is.

#### PATENTS RECENTLY GRANTED.

Piano case.....	Jeronimus Reimer, Toronto, Can.	No. 494,163
Attachment for guitars and other stringed instruments.....	Isaiah Nightingale, Evansville, Ind.	494,485
Violin.....	Chas. C. Kropp, Newark, N. J.	494,376
Manual gymnasium for musicians.....	Joseph Hall, Kermington, near Brocklesby, England.	494,197



THE severe, but just publicity given the peculiar business methods practiced by some dealers on Tremont street in THE MUSICAL COURIER of week before last has met with the hearty approval of every concern, excepting the parties interested.

It is universally acknowledged that such methods detract not only from the dignified character which should be maintained in a business so important as the selling of pianos, but as well from the substantial standing of every firm associated in the same line in Boston.

The ball has been started, and it would not be surprising if the dealers combined to give a local publicity to the matter which will probably have a purifying tendency.

#### Vose & Son.

Mr. Millard Vose, who has been sojourning in the South some weeks, returned on Saturday much benefited by a relief from business cares and the congenial climate of Florida.

Vose & Son have a number of pushing agents who, by unique advertising and energy, are doing a profitable business. The S. D. Lauter Company, of Newark, N. J., are among them. The manner in which this firm utilize the local papers shows them to be well versed in the compilation of noticeable advertisements, and that they are benefiting by a liberal use of printers' ink is extremely probable.

#### Thompson & Odell Company.

This firm have made a departure from their regular line of small musical instruments and musical publications and have added pianos to their stock.

Their place of business is 519 Washington street up stairs, and in banjos, guitars, violins and the smaller goods there have been very extensive sales, and the catalogue of publications is said to be one of the most carefully selected of any in the country.

They believe that the many years of business, with their extensive acquaintance and an enviable reputation, should insure them a fair trade in pianos, and so have taken the agency for the Bradbury and Rogers Brothers, and will enter the list in competition with other dealers.

They further intend to make a strong point on the one price system—something they have followed in their other lines with success—and will place the price of a piano at a figure to afford them a living profit, and will adhere to that if they don't sell an instrument. On instalment sales interest will be charged, as the difference between a cash and a time transaction.

Their progress under these conditions will be watched with considerable interest by the trade.

The corporation consists of the members of the old firm of Thompson & Odell, Mr. W. O. Peterson and Mr. Wm. C. Pfaff, the last named gentlemen have been connected with the house as employees.

#### Emerson Opening.

The removal of the Emerson Piano Company to their new Boylston street warerooms has taken several days. They have been favored with pleasant weather and no mishaps have occurred.

#### McPhail Announcement.

"It is the pleasure of this company to announce the opening of warerooms for the sale of its pianos in the Masonic Temple building, Chicago, corner of State and Randolph streets.

The large increase of business in the West has necessitated this move, and your inspection of the fine line of goods we have here displayed would result, we believe, to our mutual advantage.

The thoroughly artistic and appropriate decoration of

our pianos, in addition to their acknowledged superiority, is a prominent feature.

(Signed) "THE A. M. McPHAIL PIANO COMPANY."

The above announcement has been elegantly gotten up on heavy cardboard and will be mailed to the trade.

A reproduction on the card of the panel work of Styles A and C pianos is a handsome and noticeable feature.

Mr. Justin M. Thatcher, of the Tremont street wareroom, will have charge of the Chicago branch.

#### Exhibition Pianos.

The Hallet & Davis collection of instruments destined for the Chicago fair on exhibition in the Tremont street warerooms still attracts many visitors.

Everyone connected with the Hallet & Davis Company seems to be on the friendliest footing with everybody connected with the other warerooms on the row, and among the most interested visitors have been those from competing houses, who look upon the magnificent instruments as the product of a Boston factory and therefore something of which they may all be proud.

#### H. W. Flagg, Manager.

Considerable curiosity has been caused by the sign "Sterling Piano Rooms," which appears at the entrance to the Chickering Hall on Tremont street.

The whole situation is that Mr. H. W. Flagg, formerly connected with C. C. Harvey & Co., has been given the management of a wareroom on the second floor front of the Chickering Building and which will be devoted to the sale of Sterling pianos. He will also handle a line of second-hand and renting instruments.

Mr. Flagg anticipates a fair share of the business.

#### The Lowell-Spofford Manufacturing Company.

This concern is a consolidation of the Lowell Windmill Company and the Spofford Manufacturing Company, and they will operate the mills at Lowell and Peterboro, N. H., for the manufacture of piano scarfs, music cabinets, piano stools, ottomans and taboretts.

Mr. F. A. Whitney is the president, F. Allen Whitney secretary and treasurer, Mr. Spofford general manager.

The company has been incorporated with a capital of \$100,000.

The main offices will be at Lowell, Mass.

The Boston salesroom, which was started a few months ago at 197 Tremont street, has been moved to 181 same street, upstairs.

They gain in the move a much larger room, which better accords with their business.

Mr. Whittemore Dodd will have charge of the Boston office.

#### The Sander Musical Instrument Company.

Mr. Fred H. Sander, manager for the Sander Musical Instrument Company, informs us that they have leased part of the premises corner Boylston street and Park square for a term of five years, and will remove their business from 146 Franklin street, their present location, as soon as the extensive alterations which they anticipate making can be perfected.

The room is in every way adapted for a music parlor, and it is the purpose of the managers to make it one of the most attractive in the city.

Some handsome show cases have been made for the world's fair exposition, and the Sander concern will display an assortment of musical novelties as extensive as it will be interesting.

#### Another Woodward & Brown Piano.

Mr. Patrick A. Collins was appointed by President Cleveland as Consul General at London, and in appreciation of the honor thus conferred upon their commonwealth some of the prominent citizens of the State of Massachusetts assembled at the Hotel Vendome on Tuesday evening, April 4, and celebrated the appointment by a dinner.

Among the guests was Mr. Geo. T. McLoughlin, who, by the way, is a good deal of a politician. Aside from the interest which Mr. McLoughlin would naturally take in a political dinner, the fact that Mr. Patrick A. Collins had not long before purchased a Woodward & Brown Baby Grand made the occasion one of still greater moment; and further, Mr. Collins had notified Mr. McLoughlin that his family were so attached to that Woodward & Brown Baby Grand that it was his purpose to have it shipped to London to be used during the foreign stay of his family.

All this was exceedingly gratifying to Mr. McLoughlin, who, although perfectly aware of the beautiful qualities embraced in the Woodward & Brown instruments, yet appreciates a compliment coming from a patron.

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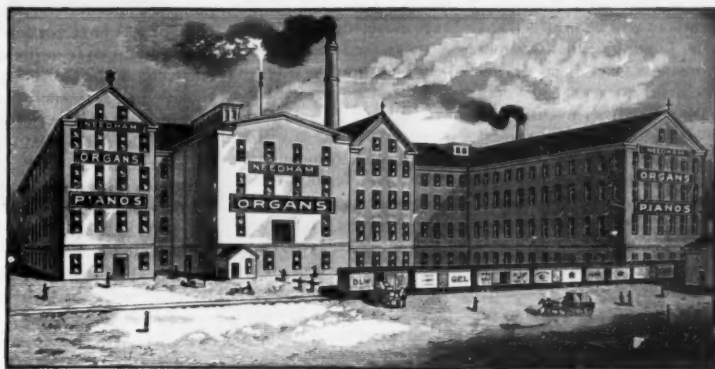
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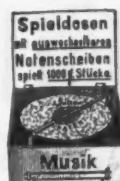
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## The First Break.

WHAT THE CINCINNATI "TRIBUNE" SAYS OF JENNINGS AND COLLINS AND THE JOHN CHURCH COMPANY.

A NEW music house is to be established and the firm title will be the George B. Jennings Company. The gentleman of that name will be the head of the organization, and associated with him will be Mr. Wm. F. Collins. The two men have been for years associated with the retail music department of the John Church Company. They have been the soul of the business in their department, and both have tendered their resignations to the board of directors of the new corporation, to take effect not later than the close of the present month.

The new firm will begin business about the middle of April, and will be located in the same room with the piano firm of Crawford, Ebersole & Smith. One side of the salesroom will be refitted into a sheet music store. Mr. Jennings, who thus makes a strike for independence in business, has been connected with the music trade in Cincinnati for nearly 30 years. After connection with the house which was eventually known as that of George D. Newhall, he left and accepted a position with the late John Church, the time being 1879. He has been continuously in charge of the retail music department ever since. Pains-taking, attentive to business, affable and possessed of almost limitless knowledge of catalogue works, thoroughly up in the most trifling details of a tremendously involved interest, he has been the vital factor to the success of the house in his department. Mr. Collins is a pupil in business of Mr. Jennings. He is at present in Chicago on business, although it was reported that he had gone there to accept a position of responsibility with a Western firm.

When the Church Company was reorganized recently some stock was held by employees of the house, which they were forced to sign over under the process of capitalization. Little or nothing has ever been said concerning the matter, but the transfers were not effected without some friction. It is not known just how much or how little this phase of the company's plan bore upon the minds of the men in the store. Mr. Jennings simply remarked to the "Tribune" yesterday that he felt he had gone as far as he could hope to in another man's employ, and that if he ever expected to attain an independent position he must begin to carve it out for himself now or never. He moved with deliberation in the premises and has closed a contract with the New York house of G. Schirmer & Co. to handle their publications. The Novello agency will also be his.

## Corporations.

NEW YORK, April 8, 1893.

Editors The Musical Courier:

DEAR SIRS—The advice given by you to corporations in the last number of your valuable paper should be carefully heeded and followed. As a lawyer, having had considerable experience in such matters, and having made a specialty of corporation law, I can heartily indorse all you say in urging upon every corporation the necessity of taking the advice of a competent attorney, seeing that the by-laws are properly drawn up and conformed to, that the minutes are periodically recorded and such steps taken as required by law in making reports, &c. All these things are very important and I have personal knowledge of several instances where trustees or directors have involved themselves in personal liability on account of their neglect to retain a competent attorney to advise them and keep them going straight. At this time it is quite appropriate to agitate this matter, as the Legislature of the State of New York has recently passed a law known as Chapter 687 of the laws of New York, copy of which I herewith inclose, for the benefit of your readers. You will perceive that under the provisions of this law no corporation organized under the laws of a foreign State can transact business here unless a certificate is first procured from the Secretary of State of the State of New York. In order to procure this certificate it is necessary to file exemplified copy of the charter or certificate of incorporation, verified statement &c., and take other steps which are comparatively inexpensive, but which may save the corporation from thousands of dollars' worth of trouble, annoyance and loss in the future. These matters are peculiarly within the province of a corporation lawyer, and I always advise my clients to take no action of this character except through

an attorney who is thoroughly trustworthy and who can be relied on to protect their interests. Hoping what I have written may throw some additional light on the subject and be of benefit to some foreign corporation doing business here, but unacquainted with the laws of this State, I remain,

Very truly yours, GILBERT R. HAWES.

## Amendment to General Corporation Law.

CHAPTER 657, LAWS 1892, PASSED APRIL 18, 1892.

Section 14.—No foreign stock corporation, other than a monied corporation, shall do business in this State without having first procured from the Secretary of State a certificate that it has complied with all the requirements of law to authorize it to do business in this State, and that the business of the corporation to be carried on in this State is such as may be lawfully carried on by a corporation incorporated under the laws of this State for such or similar business, or if more than one kind of business, by two or more corporations so incorporated for such kinds of business exclusively. The Secretary of State shall deliver such certificate to every such corporation so complying with the requirements of law. No such corporation now doing business in this State shall do business herein after December 31, 1892, without having procured such certificate from the Secretary of State, but any lawful contract previously made by the corporation may be performed and enforced within the State subsequent to such date. No foreign stock corporation doing business in this State without such a certificate shall maintain any action in this State upon any contract made by it in this State until it shall have procured such certificate.

SEC. 16.—Before granting such certificate the Secretary of State shall require every foreign corporation to file in his office a sworn copy of its charter or certificate of incorporation, and a statement under its corporate seal particularly setting forth the business or objects of the corporation which it is engaged in carrying on, or which it proposes to carry on within the State, and a place within the State which is to be its principal place of business, and designating in the manner prescribed in the Code of Civil Procedure a person upon whom process against the corporation may be served within the State.

The person so designated must have an office or place of business at the place where such corporation is to have its principal place of business within the State. Such designation shall continue in force until revoked by an instrument in writing designating in like manner some other person upon whom process against the corporation may be served in this State.

If the person so designated dies, or removes from the place where the corporation has its principal place of business within the State, and the corporation does not within 30 days after such death or removal designate in like manner another person upon whom process against it may be served within the State, the Secretary of State may revoke the authority of the corporation to do business within the State, and process against the corporation in actions upon any liability incurred within the State before such revocations may after such death or removal, and before another designation is made, be served upon the Secretary of State. At the time of such service the plaintiff shall pay to the Secretary of State \$2, to be included in his taxable costs and disbursements, and the Secretary of State shall forthwith mail a copy of such notice to such corporation, if its address or the address of any officers thereof is known to him.

## A World's Fair Organ.

SPECIFICATION of the Columbian Organ to be exhibited in the Liberal Arts Building at Chicago by Henry Pilcher's Sons, Louisville; embracing their improvements in tubular pneumatic action as applied to the key, register and combination action.

GREAT ORGAN.		Pipes.	Pipes.
1 Double open diapason, 16 feet.....	61	7 Octave, 4 feet.....	61
2 Open diapason, 8 feet.....	61	8 Octave quint, 3 feet.....	61
3 Viol d'amour, 8 feet.....	61	9 Super octave, 2 feet.....	61
4 Doppel flote, 8 feet.....	61	10 Mixture, 4 ranks.....	244
5 Viola d'gamba, 8 feet.....	61	11 Sesquialtra, 3 ranks.....	183
6 Flauto traverso, 4 feet.....	61	12 Trumpet, 8 feet.....	61

Registers 3, 8, 9, 10, 11 and 12 inclosed in the choir swell box.

SWELL ORGAN.		Pipes.	Pipes.
13 Bourdon, 16 feet.....	61	20 Flautina, 2 feet.....	61
14 Open diapason, 8 feet.....	61	21 Dolce cornet, 3 ranks.....	183
15 Salicional, 8 feet.....	61	22 Vox humana, 8 feet.....	61
17 Stopped diapason, 8 feet.....	61	23 Cornopean, 8 feet.....	61
18 Harmonique fluite, 4 feet.....	61	24 Oboe and bassoon, 8 feet.....	61
19 Octave, 4 feet.....	61		

## CHOIR ORGAN.

Inclosed in Separated Swell Box.

Pipes.		Pipes.	Pipes.
25 Geigen principal, 8 feet.....	61	29 Fugara, 4 feet.....	61
26 Dulcina, 8 feet.....	61	30 Piccolo, 2 feet.....	61
27 Concert flute, 8 feet.....	61	31 Clarinet and fagotto bass	61
		8 feet.....	
28 Flute d'amour, four feet.....	61		

## PEDAL ORGAN.

Pipes.		Pipes.	Pipes.
32 Grand open diapason, 16 feet.....	30	35 Quint, 10 1/2 feet.....	30
33 Sub-base, 16 feet.....	30	37 Trombone, 16 feet.....	30
34 Bourdon, 16 feet.....	30	38 Violoncello, 8 feet.....	30

## COUPLERS.

39 Swell to great unison.	44 Swell to choir unison.
40 Swell to great octaves.	45 Great to pedal.
41 Swell to great sub octaves.	46 Swell to pedal.
42 Choir to great unison.	47 Choir to pedal.
43 Choir to great sub octaves.	48 Pedal octaves.

## ACCESSORIES.

49 Swell tremolo.	50 Choir tremolo.
	51 Motor.

## PISTON MOVEMENTS.

52 Great organ crescendo separation.
53 Swell organ crescendo separation.
54 Choir organ crescendo separation.
55 Full organ crescendo separation.
56 Grand organ crescendo separation.

## ADJUSTABLE PISTON COMBINATIONS.

57 Great organ, pedal and couplers No. 1.
58 Great organ, pedal and couplers No. 2.
59 Swell organ, pedal and couplers No. 1.
60 Swell organ, pedal and couplers No. 2.
61 Choir organ, pedal and couplers No. 1.
62 Choir organ, pedal and couplers No. 2.

## COMBINATION PEDALS.

63 Great organ forte, appropriate pedal and couplers.
64 Great organ mezzo, appropriate pedal and couplers.
65 Great organ piano, appropriate pedal and couplers.
66 Swell organ forte, appropriate pedal and couplers.
67 Swell organ mezzo, appropriate pedal and couplers.
68 Swell organ piano, appropriate pedal and couplers.
69 Full organ.
70 Great to pedal reversible.

## ACCESSORIES.

71 Balanced swell pedal.	73 Grand crescendo pedal.
72 Balanced choir pedal.	74 Crescendo indicator.
	75 Wind indicator.

## The Authentic Date of the Birth and Death of Jacobus Stainer.

THE "Zeitschrift für Instrumenten Bau," of Leipzig, has the following, in one of its recent numbers, to say of Jacobus Stainer, whose date of birth and death was unknown. The exhibition held in Vienna in 1892 has decided the question, as among the historical relics was exhibited an old marble slab, in size 3 feet by 2, the tombstone of Jacobus Stainer, which was sent to the exhibition by Minister Conrad, from Absom. The stone contains the following inscription in old German letters:

Here lies buried  
the excellent and artistic violin maker

JACOB STAINER,

Born 14th July, 1621, at Absom, died in peace, Friday, after St. Giles, 1693, before sunrise. He was appointed by the late Archduke Ferdinand Carl as Hofmusicus in 1698, and confirmed by his Majesty Emperor Leopold II.

G. G. d. S.

Here too is buried also the virtuous Margareta Holtzhammer, the honorable wife of Jacob Stainer, died 1689.

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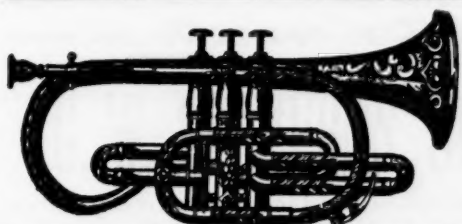
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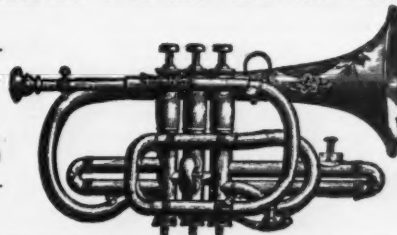
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Orders from dealers promptly  
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FACTORY:

510 & 512 West 36th St.

Between 10th and 11th Aves.,  
NEW YORK.

### The Largest Canadian Factory.

IT is now nearly four years since the R. S. Williams piano factory located at Oshawa, and it is safe to say that no commercial enterprise has ever given greater satisfaction to a Canadian municipality than this one has. When the firm decided to move their factory from Toronto to Oshawa the town corporation agreed to pay them a bonus of \$20,000, at the rate of \$2,000 per annum. The stipulation was that 70 men should be employed, and that the factory should be kept working at least half to three-quarters of the year. Mr. Williams then bought the large building on Duke street, formerly known as the Hall Stove Works, and spent \$40,000 in cash improving and enlarging it.

The growth of the business enabled the firm to generously fulfill their agreement with the town. They have today on their factory pay roll 160 regular employes, and this number is occasionally increased to 200. Instead of working short time, the factory is running the year round, 10 hours per day, and very often the demand for pianos is so great that overtime is necessary. Mr. Robert Williams, eldest son of the head of the firm, took up his residence here as manager of the factory, and he fills the position with great tact and judgment. Owing to his considerate policy, he has won the respect and loyalty of all the employes, and the town has gained a useful and popular citizen.

This afternoon the "Globe" representative paid a visit to the factory, and its dimensions will be realized when it is stated that it took over two hours' steady work to inspect the various departments. A block of land nearly 4 acres in extent is occupied, and probably the first great advantage in having the factory here is noticeable in the immense lumber piles that are seasoning in the yards. Almost the first requisite in a good piano is that the wood should be properly seasoned, and this can only be secured by exposing the wood for years to the action of the atmosphere in all temperatures. Messrs Williams & Son have facilities in this respect superior to any other concern in Canada, and over 2,000,000 feet of lumber are to be seen in their yards today, in addition to that in the building specially devoted to costly veneers.

After visiting the splendidly equipped engine room, the evolution of the piano from the raw material to the superbly finished parlor ornament was followed up. First came the drying rooms, where the lumber is prepared for cutting up, then the carpenter shops, where the wood is sliced and shaped for the different sections of the instrument; then the gluing, case making and drying rooms, the ivory department, where the keys are made; next, the sounding boards, the stringing and the setting up of the action; then the varnishing and polishing of the case; the final tuning by skilled musicians, and, finally, the packing warehouse, whence the instrument is shipped to the various city warehouses and salesrooms.

A pleasing feature of the factory is the contented and enthusiastic spirit that seems to prevail among the men. They do their work willingly, and a home like air is given to the place by the boxes and pots of fresh green geraniums that fill the windows. The varnishing room of the factory is the largest in America, being 300x50 feet, and containing 1,000 cases. Altogether there are 300,000 feet of maple flooring in the various buildings, and to keep the place warm there are nine miles of steam piping. One might go on emphasizing the various points in which this factory excels all similar factories in Canada, but space forbids.

In addition to their capacity for turning out four or five pianos every working day of the year, the Messrs. Williams are building up a grand reputation for pipe organs. They

have under way now a large, richly carved, double bank organ for the Colborne Street Methodist Church, Brantford, costing some \$3,000, and they are also at work on large organs for Clinton and Chatham churches. Their superintendent of this department had charge of the construction of the immense organ presented to Grace Church, New York, by a wealthy lady member, and is the recognized authority in Canada on organ building. The Toronto warehouse of R. S. Williams & Son is at 143 Yonge street, while there are branch warehouses in London, Hamilton, Kingston, Chatham, St. Thomas and Ottawa.—Canadian Exchange.

### The Great St George Organ.

THIS organ ranks among the largest of the world. It is built in two divisions, both being playable at the console placed in the chancel, in which are the 75 speaking registers, controlling its 4,737 pipes (the longest being 32 feet), and embracing great variety of both organ and orchestral toned effects.

The 32, 16 and 8 feet stops, of which there are more than the usual proportion, give the instrument that deep cathedral tone that characterizes this organ, the scales being the same as those in the Westminster Abbey organ. The solo stops possess that individuality and purity of tone which is the result of careful voicing.

The action is simple in construction, being a combination of the pneumatic and electric systems; it is prompt and easy to touch, although the console is 200 feet distant from the organ.

The main bellows is in the crypt of the church and automatically controls each organ.

This grand organ is a marvel of ingenious construction and artistic voicing, forming an enduring monument to the skill of its builders, Messrs. George Jardine & Son, and worthy of its high vocation and the noble edifice it adorns.

#### Specifications.

##### GREAT ORGAN.

##### GALLERY DIVISION.

1. Double open diapason.....feet. 16	8. Geigen principal.....feet. 4
2. Grand open diapason.....feet. 8	9. Twelfth.....feet. 3
3. Open diapason.....feet. 8	10. Fifteenth.....feet. 2
4. Gamba.....feet. 8	11. Mixture.....ranks. 3
5. Stopped diapason.....feet. 8	12. Sesquialtra.....feet. 4
6. Gross quint.....feet. 6	13. Trumpet.....feet. 8
7. Grand principal.....feet. 4	14. Clarion.....feet. 4

##### CHANCEL DIVISION.

1. Double open diapason.....feet. 16	6. Harmonic flute.....feet. 4
2. Open diapason.....feet. 8	7. Principal.....feet. 4
3. Bell gamba.....feet. 8	8. Mixture.....ranks. 3
4. Doppel flute.....feet. 8	9. Sesquialtra.....feet. 3
5. Melodia.....feet. 8	10. Trumpet.....feet. 8

##### SWELL ORGAN.

##### GALLERY DIVISION.

1. Bourdon.....feet. 16	8. Piccolo.....feet. 2
2. Open diapason.....feet. 8	9. Cornet.....ranks. 3
3. Stopped diapason.....feet. 8	10. Cymbal.....feet. 4
4. Dolce.....feet. 8	11. Cornopean.....feet. 8
5. Clariana.....feet. 8	12. Vox humana.....feet. 8
6. Echo flute.....feet. 4	13. Tremulant.....feet. 8
7. Principal.....feet. 4	

##### CHANCEL DIVISION.

1. Bourdon.....feet. 16	6. Principal.....feet. 4
2. Open diapason.....feet. 8	7. Flageolet.....feet. 2
3. Dulciana.....feet. 8	8. Cornet.....ranks. 3
4. Salicional.....feet. 8	9. Oboe.....feet. 8
5. Stopped diapason.....feet. 8	

##### CHOIR ORGAN.

##### (GALLERY DIVISION.)

1. Bourdon.....feet. 16	7. Piccolo.....feet. 2
2. Dulciana.....feet. 8	8. Clarinet.....feet. 8
3. Viol de Gamba.....feet. 8	9. Bassoon.....feet. 9
4. Lieblich Gedeckt.....feet. 8	10. Vox Celestis.....feet. 4
5. Violino.....feet. 4	11. Campanella.....feet. 8
6. Vienna flute.....feet. 4	

##### SOLO ORGAN.

##### (GALLERY DIVISION.)

1. Doppel flute.....feet. 8	5. Gems horn.....feet. 2
2. French horn.....feet. 8	6. Tuba Mirabilis.....feet. 8
3. Flute harmonic.....feet. 4	7. Vox Angelica (free reed).....feet. 8
4. Quintaton.....feet. 4	

#### PEDAL ORGANS.

##### GALLERY DIVISION.

1. Open diapason.....feet. 32	6. Violoncello.....feet. 8
2. Open diapason.....feet. 16	7. Octave.....feet. 4
3. Violon.....feet. 16	8. Sesquialtra.....ranks. 3
4. Contra bass.....feet. 16	9. Trombone.....feet. 16
5. Grand quint.....feet. 12	

##### CHANCEL DIVISION.

1. Open diapason.....feet. 16	3. Violoncello.....feet. 8
2. Bourdon.....feet. 16	

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3. Gallery choir organ to chancel great organ.	8. Gallery solo organ to chancel swell organ.
4. Gallery solo organ to chancel great organ.	9. Gallery organ to chancel organ.
5. Gallery great organ to chancel swell organ.	10. Gallery organ separation (manuals).

##### SUMMARY.

Total speaking stop, 75; total pipes, 4,737; total accessories and pedal movements, 35.

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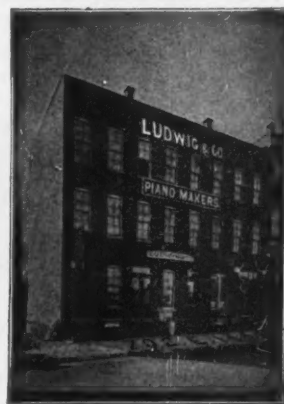
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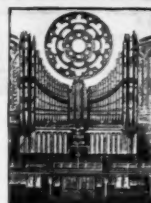
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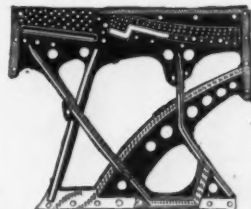
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